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Whole No. 115

# The Essay-Proof Journal

Devoted to the Historical and Artistic  
Background of Stamps and Paper Money

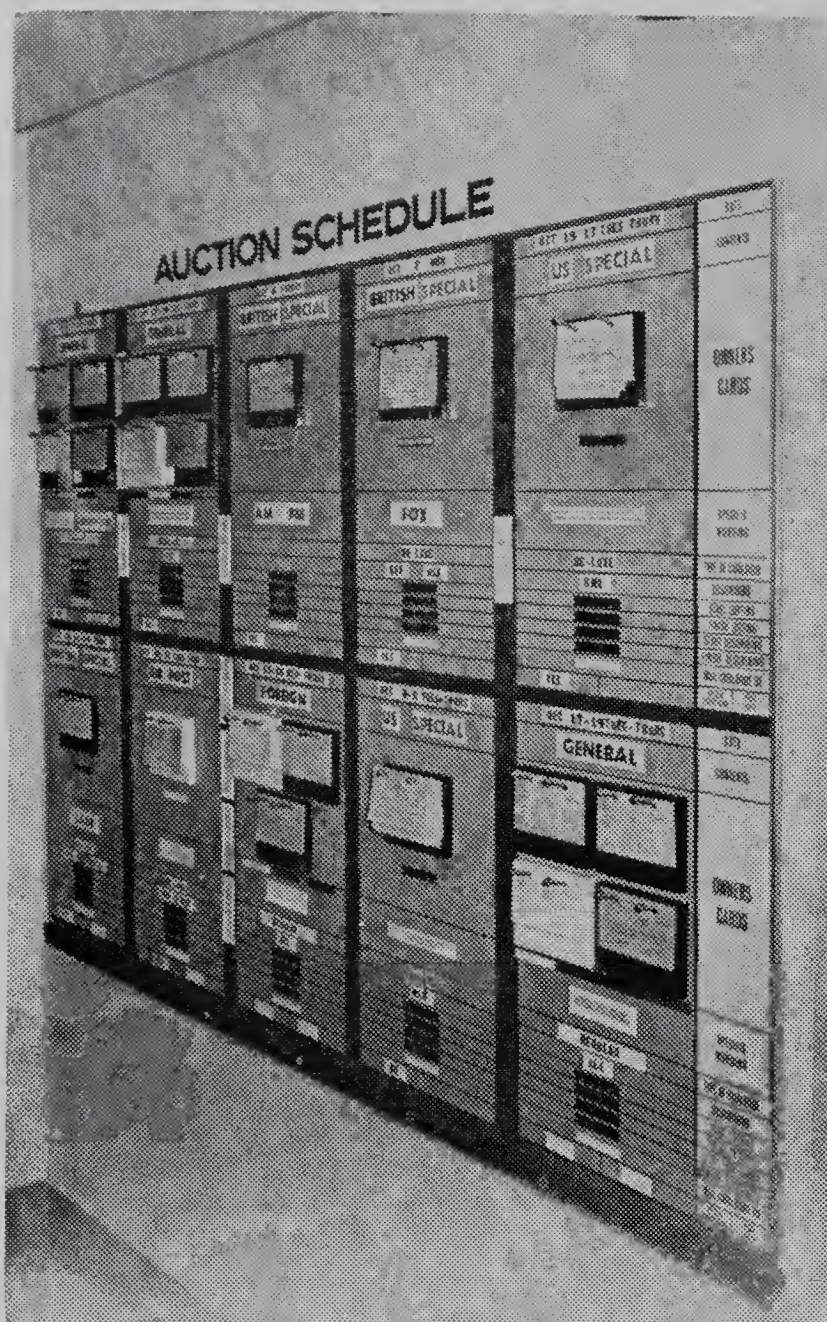


Portrait engraving die proofs of two different likenesses of the famed Civil War "Watchdog of the Treasury," Gen. F. A. Spinner and his unique signature, as used on fractional currency and tax paid revenues. See Ernest Wilkens' article in this issue.

Official Journal of The Essay-Proof Society

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# The Essay Proof Journal

*Vermeil Award, Sipex 1966      Large Silver Award, Philympia 1970*

Vol. 29, No. 3

Summer 1972

Whole No. 115

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## Editor

BARBARA R. MUELLER, 225 S. Fischer Ave., Jefferson, Wis. 53549

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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month (except January, July and August) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.



## The Proof of the Pudding

or

Some Thoughts on



# The Future of Essay-Proof Collecting

By ROBERT G. STONE

(Editor's Note: The following commentary, written by a man long familiar to EPJ readers for his series on French colonial stamp design and equally familiar to many other collectors for his long-time editorship of *The France and Colonies Philatelist* and research studies for *The Collectors Club Philatelist*, may offend some members. But what he has to say is of such importance to our Society that some ruffled feelings cannot be considered at this time. Please make your views known; start a productive dialogue, not a diatribe. Address your comments to the Editor, who will pass them on to Mr. Stone, as he is currently in the process of moving his residence.)

THE slowly increasing dynamism of essay/proof collecting and its accompanying infection with philatelic promotion may give the limited coterie of collectors interested some pause for reflection to see if there is something here to worry them and whether there is anything they can or should do about it.

As the historians like to say, "The past is prologue," (to the future) and it seems hardly feasible to visualize any future without some reference to the past. Accordingly we will start with a few observations on the history of essay/proof collecting.

## HISTORY OF ESSAY-PROOF COLLECTING

Few collectors are aware that even in the 19th century the specialists, such as they were, took some interest in proofs and essays. This came about in several connections. At that time there was considerable interest in collecting imperforate varieties of normally perforated stamps, and it soon became necessary to distinguish these from proofs. For some countries; the sheer volume and frequency of their proofs forced their attention upon collectors—France, for example. A few advanced collectors discovered that some-

times proofs and essays could give valuable information on the history of the design and method of production of the stamps. Actually, essays attracted more interest than proofs. As a result, some listings and articles on proofs and essays appeared before the turn of the century, and some specialized catalogues began to list proofs.

However, the study and collection of proofs and essays went into the doldrums during the early part of the 20th century until the 1930s and 1940s, though specialized collections often would show some. Then a few specialists in proofs and essays began to appear in various countries—Clarence Brazer and Tom Morris in the U. S. come to mind—who started the present era of more intensive study. We have now a fair number of such specialists on the major stamp-issuing countries as well as some devoted to only certain issues and stamp collectors who develop the study and collection of proofs as an intensive sideline. The results are evident in recent catalogues and journal articles. These activities of the specialists have also indirectly stimulated more interest among ordinary collectors who now want a few proofs to dress up or "complete" a country collection or topical theme. As a consequence, increased demand in the market-

place has raised prices, rarified many items, and widely disseminated much material where it may not be so readily available for study as before.

But the popularization of proofs has gone hand in hand with several other philatelic tendencies which created the practice of some countries in issuing "proofs" primarily for presentation and collector demand. The fad for "souvenir sheets" and special imperforate printings became confused with proofs, which have a similar aspect. The system of stamp production for some countries, as in France e.g., has been vulnerable to extensive philatelic exploitation in this area, so much so that it has become difficult to decide just what is a proof. We need not dwell on the details of this sort of development as it is a familiar phenomenon, but the trend is evident enough and has produced controversy and distaste in some quarters.

### THE SUPPLY SITUATION

*Which brings us to date, and to the question: where are we going?* There are several trends that bear inspection:

First, we have to consider the outlook for collector interest vis-a-vis the supply situation. The more serious and advanced specialists in proofs have tended to concentrate on the older issues, much as collectors of stamps or postal history. Since the supply of proofs is small and extensive new finds are unlikely, any increase in the number of specialists and other collectors of proofs will rapidly raise the prices and sooner or later restrict the number of purchasers who can afford them. At present the number of specialists in older proofs is not growing much, while the number of stamp collectors who recognize the value of including some proofs in their collection is apparently increasing more rapidly. The expansion of topical or thematic collecting is probably having a more serious impact on the market for certain proofs and in turn may react greatly on the scope and canons of such collecting.

We think that all this is bound to considerably change the pattern of essay/proof collecting over the next several decades.

Proof specialists will continue to be recruited from stamp collectors, which is a desirable background, but many who would be attracted by the research opportunities may find themselves unable to afford such a specialty except in narrower categories. An increasingly narrow specialization is thus to be expected. Any tendency for people to take up proof collecting, often without prior philatelic experience, just for the investment attraction, will be looked upon with mixed feelings, though it would not necessarily be detrimental to the research interests in every case. A factor in the supply situation that may need to be considered is the development of postal museums and other reference collections which might gobble up some outstanding and unique material.

The publication of catalogues or listings of proofs and essays will tend to increase demand, for many collectors who are timid about buying something unlisted want everything listed. Whether this will or should be an argument against publication, I leave for others to judge. We all know of collectors who refrain from publishing their discoveries or studies for fear it will make further acquisitions more difficult or costly to them. So long as the information ultimately comes to print, we do not feel this is so morally reprehensible as some do.

The future of research on essays and proofs certainly will concern those who wish to make studies and will have some effect on the directions of future collecting. As we noted above, the increasing prices and scarcity of material may put a squeeze on the scope of some researchers. With further publication of studies, catalogs, reports of auctions, and the segregation of archival materials into museums where they can be studied, future research should be facilitated. But the impact of the study of proofs and essays is in the long run more likely to be greater on the understanding of the stamps than on the proofs themselves. Thus all philately has a stake in research on proofs and essays. However, the results will filter into philatelic circles but slowly and with great lag. This dissemination is likely to be stimulated more by students of stamps who study



proofs incidental to them than by specialists in proofs only. Proof specialists have a tendency to talk only to other proof specialists rather than to stamp collectors, a natural but unfortunate happenstance.

### THE IMPACT OF TOPICAL COLLECTING

Second, we have already alluded to the influence of topical/thematic collecting and other para-proof sidelines. The inclination of some old-fashioned types to cast aspersions on such collecting is in our view both futile and unfair. These collecting fields will have increasing problems and frustrations of their own, which will result in marked changes in their practices. But their unbalancing effect on the essay/proof supply situation will continue for a long time. Some readjustments in this will take place from economics and the increasing sophistication of the topical and sideline collectors. On the one hand, recruitment of serious proof collectors from that group may occur, and on the other hand, the topical collectors will be stimulated by the catalogs and listings of proofs made by specialists. One hopes the topicalists will become more selective in their use of proofs.

But the greatest impact of the topical collectors and collectors of modern and new issues will be on the practices of the stamp-issuing administrations. The administrations will be under pressure from commercial and official interests to put out more and more pseudo-proofs, imperforates, souvenir and presentation sheets and booklets, which may divert much of the demand from genuine proofs. An interesting question is: will the administrations become more circumspect and restrictive about official proofs and essays, or will philatelic pressure lead to more leakages and rackets?

Here we note various tendencies. The development of postal museums where the official material can be preserved and made available to philatelists for study is a hopeful trend. Increasing use of heliogravure printing, commercial printers, and "philatelic consultants," opens the doors to abuses which are by no means new but could get worse. In the past the laxity of official administrations and use of com-

mercial printers has made available to philatelists many proofs and essays which they would otherwise never be able to acquire and perhaps never know of. It is not at all clear that continuation of such practices would be so favorable to philatelists in the future because the greater demand is likely to inspire all sorts of irregularity and fakery in volume. Philatelists need to find a good position on this problem and try to influence the administrations accordingly.

### THE ROLE OF EPS AND ITS JOURNAL

Finally, we might bring up a secondary matter—the future of publications about proofs and essays and the role of philatelic organizations. The Essay-Proof Society and its JOURNAL are to our knowledge the only ones in the world devoted to this specialty. The EPS has been viable because a considerable group is sufficiently interested and feels a desire to communicate on this subject exclusively. This is the basis of all the specialized philatelic societies and journals, which are now legion. Material on proofs and essays appears in many other journals, and most of what has appeared in EPJ could probably have readily been published in other journals.

The EPS has grown but very slowly and will likely continue to do so. The number of proof collectors, however, has grown rapidly in recent years, and evidently many of them do not know of EPS or do not feel sufficiently specialized to want to join. The EPS members do not seem to have any definite views as to whether EPS should try to "spread the gospel" of proof collecting more widely among philatelists in general or run a closed shop for already converted buffs, and whether the JOURNAL should confine itself to things too specialized for publication elsewhere or just make interesting reading to hold the members. Also, is EPS to concentrate on U. S. or strive for an international coverage and interest?

With regard to publication, EPS should perhaps face up to the needs of the larger philatelic community for information about proofs and essays. Since EPJ is so specialized and reaches a rather small circle, it

does not have much general influence. It seems to us that there is a need for more publication support to both the specialized and more general interests, and if EPS does not do it, in time some other sources will. But the notion of making EPS a world-wide umbrella for all essay/proof interests is likely to seem far-fetched as well as unpopular in many places.

EPS should find some reasonable goals and directions for expansion. Perhaps some mutual working relations with other organizations can facilitate attaining cer-

tain goals: for example, collaboration with other specialist societies in compilation of catalogs and bibliographies on proofs and essays of particular countries, preparation of articles of general interest for publication in other journals, etc.

In conclusion, I have only expressed a belief that there *will* be a future. It would be rash to insist on specifics, but consideration of the trends and their potential effects should permit some decisions on goals and positions on matters subject to being influenced.

## *An Urgent Appeal*

As a director, I feel it absolutely necessary to place this urgent appeal before the members: It is the matter pertaining to articles for our JOURNAL. I direct this to your attention because it is of the utmost importance. If the Society through the articles of the JOURNAL is to survive, I must ask the help of the many who can be of assistance.

I mention survival and it is just that. Our Editor is disheartened by the utter lack of material needed to make up the forthcoming issues. To put it bluntly and I hesitate to state it here, the Society cannot remain alive unless we can secure the help that is urgently needed from its many members. You must give this all-important matter your earnest thought.

THOMAS F. MORRIS.

## Aboriginal Art on Australian Stamps

Four different examples of aboriginal art were shown on Australia's issue of Sept. 29, 1971 which became part of the definitive series. John Mason of Melbourne used photos of authentic works by aboriginal artists as a basis of the photogravure designs.

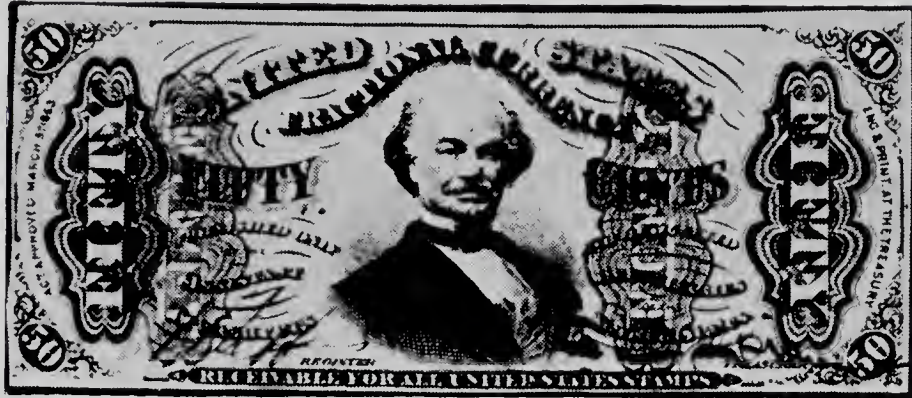
The bark painting of the long-necked tortoise on the 20c stamp originally came from western Arnhem Land. A photograph by the noted Australian anthropologist Sir Baldwin Spencer, showing the final mourning ceremony of the Warramunga tribe of the Tennant Creek area, was used for body decoration reference in the 25c stamp design.

The original of the rock painting shown on the 30c cave painting stamp is to be found in a cave in the Oenpelli area of western Arnhem Land. The grave posts pictured on the 35c stamp are typical of those used in the Pukamani mourning ceremonies on Bathurst and Melville Islands. Mr. Mason examined these posts when they were on display at the Melbourne Cultural Centre, and the Australian Post Office was given special permission to photograph them so that color slides could be used as further reference by the artist.



# F. E. Spinner and Fractional Currency

By Ernest C. Wilkens



Fifty Cents Fractional Currency, Third Issue (1864-69). The imprint reads "Eng. & Print at the Treasury."

"Watchdog of The Treasury" was the friendly nickname by which General F. E. Spinner was known to post-Civil War generations of Americans. The "Father of Fractional Currency" is the title given him by more recent generations.

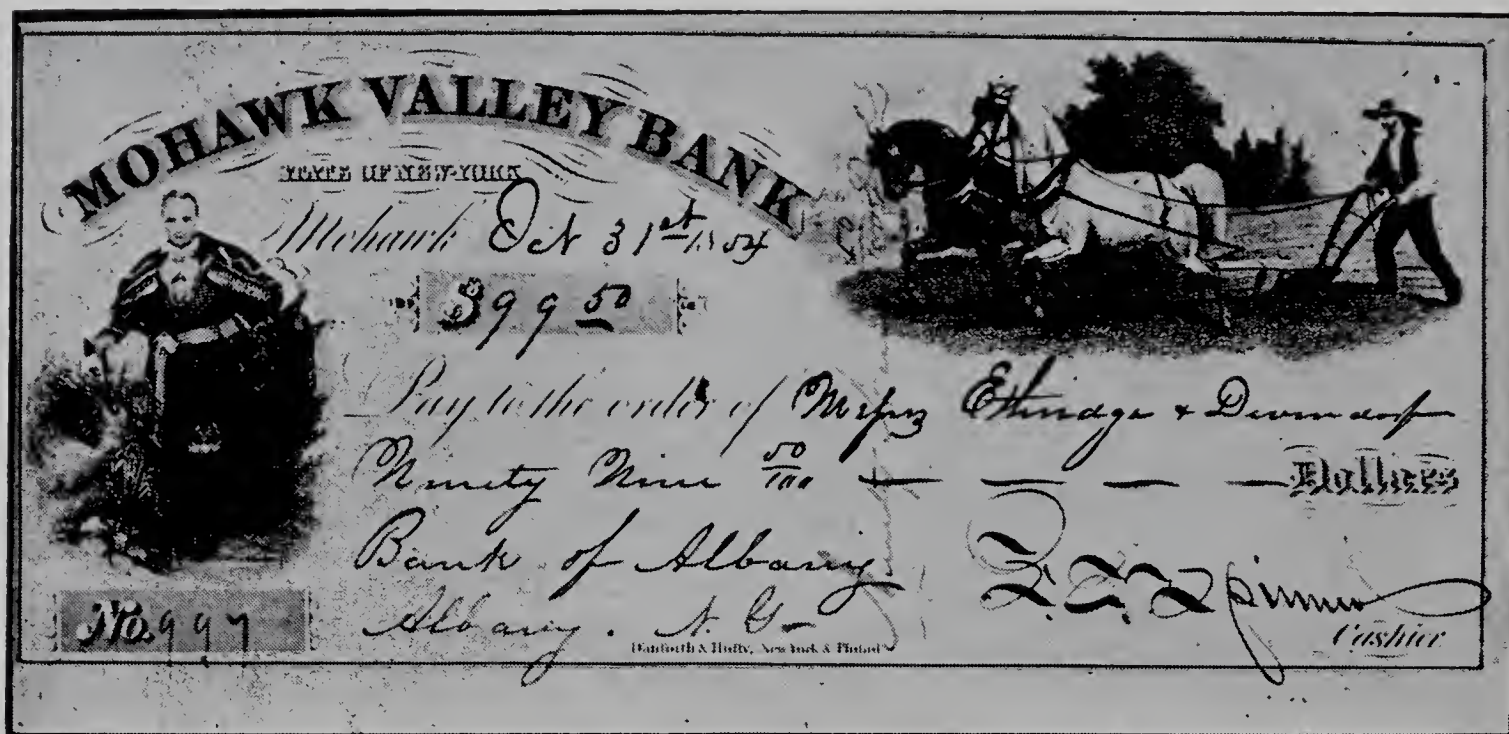
Francis Elias Spinner was born on January 21, 1802, the oldest child of John Peter Spinner and Mary Magdalene Bruement Spinner. In 1801, his parents had emigrated to the United States from Baden, where his father had officiated as a Roman Catholic priest for 12 years in Werbach before he embraced Protestantism and married. The couple settled in the town of German Flats (now Mohawk), Herkimer County, New York, where Francis was born. His father was pastor of Reformed churches in German Flats and the nearby village of Herkimer. Formal education was limited to the years of childhood for most people in this agrarian society, so young Spinner was apprenticed first to a confectioner in Albany and later to a saddler in Amsterdam, N. Y.

In 1824, Spinner returned to Herkimer where he set up as a merchant. Two years later he married Caroline Caswell. At about that time Spinner was chosen Lieutenant of the 26th Regiment of New York State Artillery. He took a very active interest in the affairs of the State Militia, and in 1834 he achieved the rank of Major General of The Third Division of Artillery. His organizational and leadership abilities were put to use in civic appointments of increasing scope and responsibility. Spinner's reputation in the commercial sphere was also growing. In 1839, he was joined by other businessmen of Mohawk in founding the Mohawk Valley Bank. General Spinner was, for most of the next 16 years, cashier of the bank, a position which in that era was equivalent to chief operating officer.

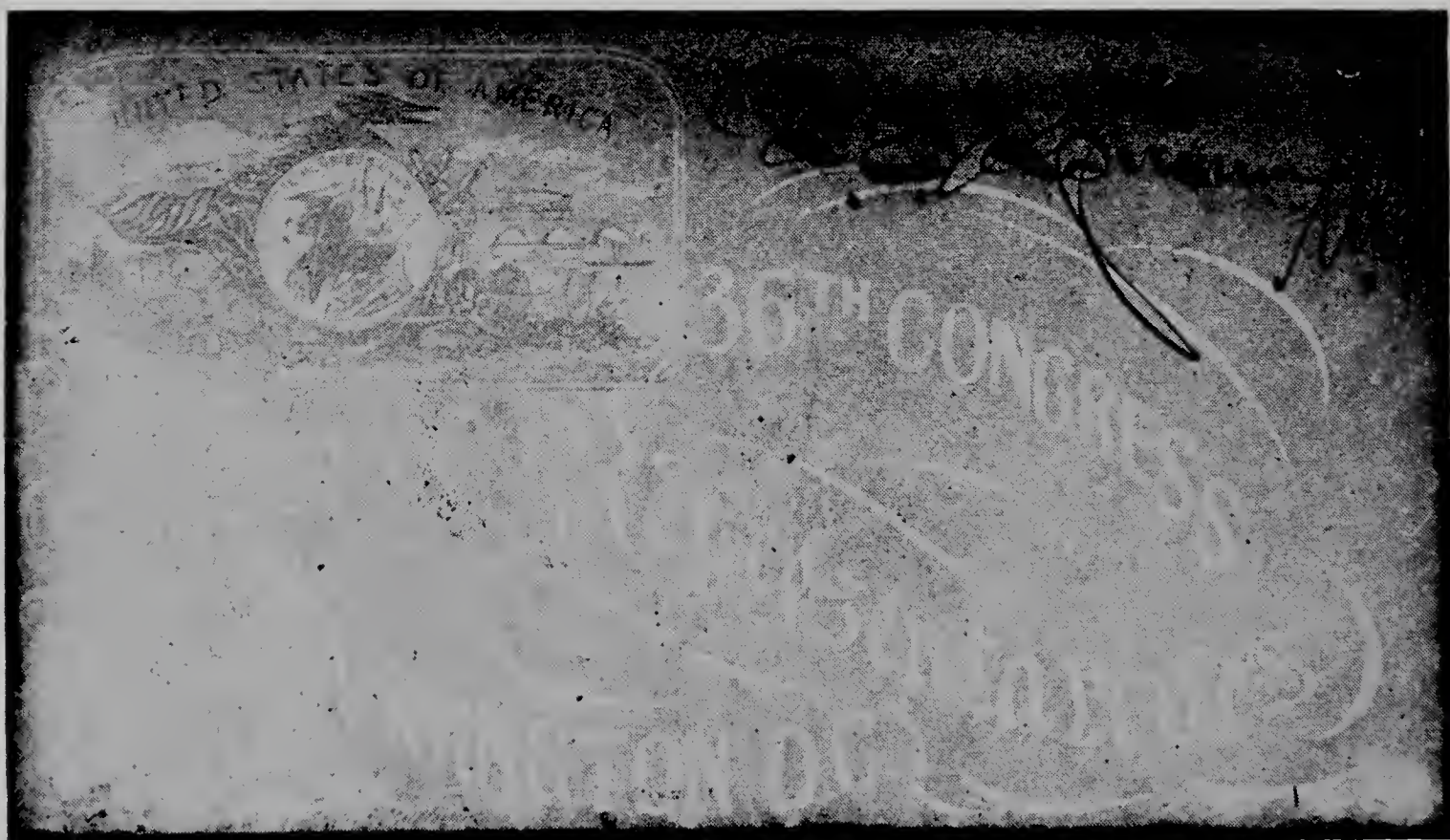
In 1854, F. E. Spinner was elected to Congress as a Free-Soil Democrat. This group had broken away from the regular Democratic organization in 1848 on the issue of the extension of slavery in newly formed states. When the Republican Party was formed in response to the passage of the Kansas-Nebraska Act in 1854, Free-Soilers and Northern Whigs were the nucleus of this new political force. General Spinner formally joined the Republican Party during his first term. In the next two congressional elections, Spinner was reelected by large majorities. He was not a candidate for renomination in 1860.

Upon the recommendation of Secretary of The Treasury Chase, F. E. Spinner was appointed as Treasurer of the United States by President Lincoln on March 4, 1861. Certainly the man's background in banking (1839-54), his term as Auditor of the Port of New York (1845-49), and his service as Chairman of the congressional Committee on Accounts (1859-60) amply qualified him for the post of Treasurer. Within the





Cashier's check of Mohawk Valley Bank signed by F. E. Spinner.



Free Frank. The 36th Congress was in office from March 3, 1859 to March 3, 1861.

next year and a half the duties of this office were to be greatly expanded. Before the Civil War these duties were the routine recording of government receipts and disbursements of moneys. The war brought not only a vast increase in volume of money transactions, but also numerous government issues of bonds and paper money for which the Treasurer's office was responsible in accounting and safekeeping. One of these issues—Fractional Currency—will be treated more fully below.

Economic conditions during the Civil War brought the problem of maintaining a sufficient and capable work force to the Treasury and, indeed, to all other civil departments of the government. The problem of adequate manpower was caused only in part by turning the clerks into soldiers and by the defection of those Southern-born, who felt their place to be in the Confederacy, but more importantly, by the substantial



rise in the cost of living based on fixed salaries paid in depreciated greenbacks. Men with families felt forced to quit for higher paying private positions. General Spinner was the first government official to hire women to ease the shortage. The first was employed early in 1862 to cut and trim demand notes and other paper money which came from the printers in sheet form.<sup>1</sup> In his annual Report for 1864 Spinner says: "But for the employment of females, whose compensation is low, and in most cases too low, it would have been impossible to have carried on the business of the office with the compensation allowed."

By the end of the war women had achieved a definite position in government service for which Spinner is given the chief credit. He continued to champion the cause of higher wages for all his employees in every one of his annual reports. In the 1868 Report, Spinner complained that "this office is considered as a kind of business school, from which young men may after a time graduate . . ." and that he was unable to retain good employees.

Spinner's concern for the welfare of his employees caused him to be held in high regard by them; his solid capability as a manager kept him in office as Treasurer for an unprecedentedly long span of years; but it was his uniquely bold signature, appearing for so long on all but the earliest issues of U. S. paper money, that brought him the notice of the entire population. At the time General Spinner's signature was thought to be more familiar to a greater number of people than that of any other man. He was honored during his term of office by having his portrait appear on two different issues of government securities. Spinner's portrait was used, appropriately, on the third issue of Fractional Currency which was first printed in December, 1864. A different portrait was used for one of the values of the 1871 and 1872 Series Distilled Spirits stamps.

On March 29, 1875, F. E. Spinner tendered his resignation as Treasurer, to be effective at the end of the fiscal year, June 30, 1875, after a dispute with Treasury Secretary Bristow concerning responsibility for appointments. Spinner retired to Pablo Beach, Florida, where he spent much time in outdoor pursuits. That his intellectual curiosity was not dimmed by increasing age is illustrated by the fact that he began the study of classical Greek as a recreation when he was 80.

General Francis E. Spinner died, less than a month before his 89th birthday, on December 31, 1890, at the home of his only surviving daughter, Mrs. James M. Schumacher, wife of the president of the First National Bank of Jacksonville, Florida. The obituary tributes paid him stressed the great number of friends he had made and kept throughout his long life, and his inflexible honesty which had earned him the title of "Watchdog of the Treasury".<sup>2</sup>

## THE BEGINNINGS OF FRACTIONAL CURRENCY

The common phrase for describing the time when this country's subsidiary coinage disappeared from circulation is "at the beginning of the Civil War." Actually, this part of the drama took less than a month to be accomplished. And it was the suddenness and completeness of the removal of silver coins from ordinary use that caused such distress to commercial centers. The sequence of events leading up to this situation may be given as follows:

Huge and mounting Federal disbursements for the war effort, coupled with a hesitant taxation policy, weakened government credit, and specie payments were suspended on December 31, 1861. Since gold was still required for international transactions and for customs duties and interest on government bonds, a market sprang up where gold could be bought for paper money, especially the Legal Tender Notes (greenbacks) authorized by Congress on February 25, 1862. As long as the greenbacks traded at only a small discount from gold, the subsidiary coins stayed in circulation. The Coinage Act of February 21, 1853 had fixed their value at 97.05 cents





Tax-Paid Revenue Stamp, 1872 Series. The frame and large numerals were printd by the Continental Bank Note Co; the vignette and lettering are the work of the Bureau of Engraving and Printing.

in gold. In addition, transportation and melting costs would have to be subtracted from the profits gained by selling the metal. The month of June, 1862 saw Federal military reverses, and the gold-price of greenbacks declined. By the last week of June, 1862, a paper dollar was worth 91.69 cents in gold. Expressing this ratio another way—\$100 in silver coins would bring \$106 in greenbacks. With this margin of profit no coin above the penny remained in circulation; what was not hoarded, was shipped to Canada.<sup>3</sup>

Within a week of the 91.69 greenback price, merchants began to issue paper tickets as change, redeemable by them. These quickly acquired the name “shinplasters” in memory of the Continental Currency of some 80 years before.<sup>4</sup> Base metal tokens were





(Left) Large die proof, India on card. Imprint at bottom reads "Engraved in the 1st Division National Currency Bureau." The version seen on Fractional Currency.

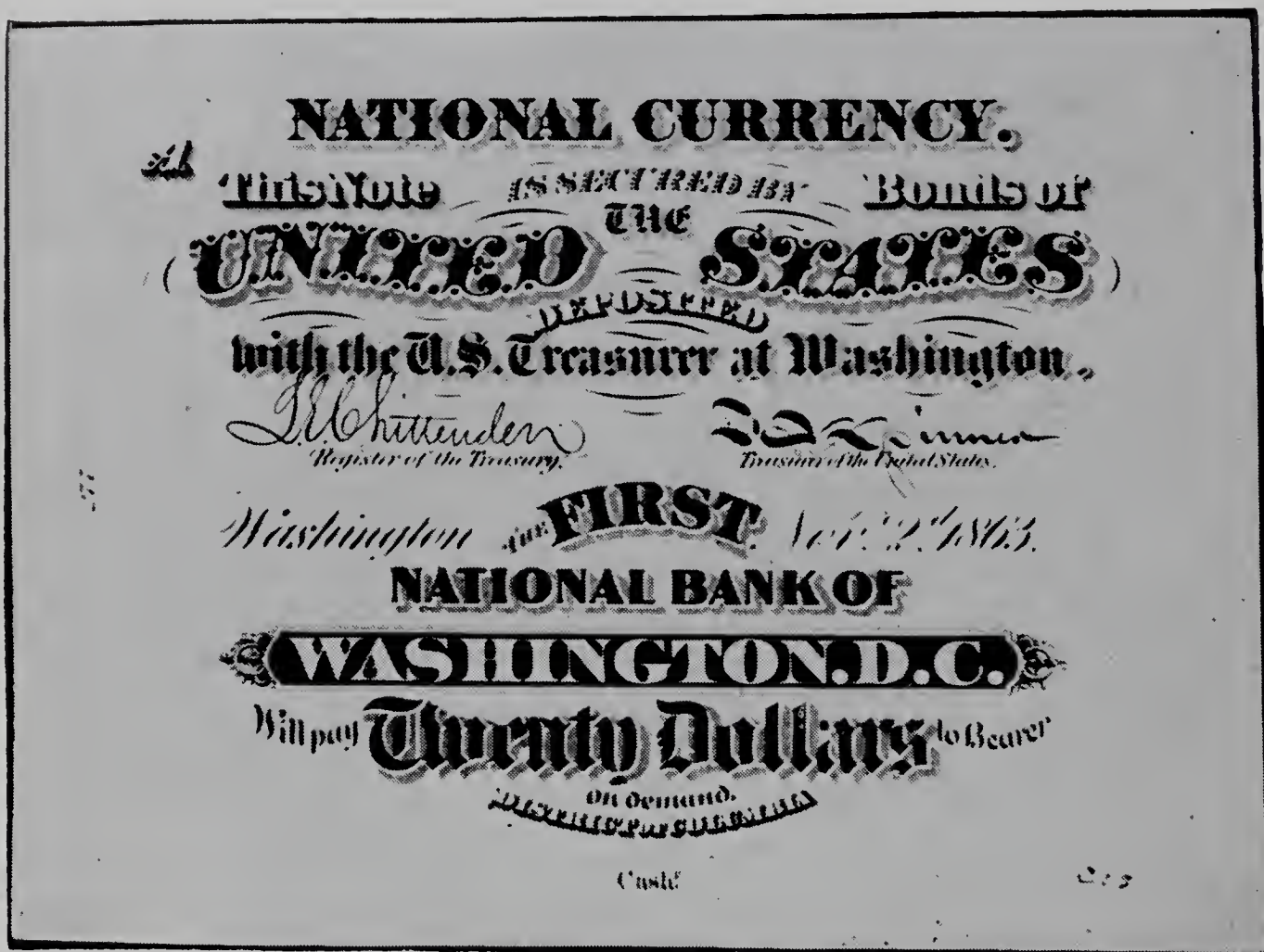
(Right) Die proof on India. Pencil notation "Chas. Burt," portrait engraver at the Bureau. The version seen on the Tax-Paid Revenue Stamp.

also used by many businesses to ease the coin shortage. However, the chief subsidiary circulating medium seems to have been the postage stamp. Postage stamps had the advantages of being readily available, acceptable in more than one place, and could always be used in the mails. But it was July, and the newspaper comment at the time uses the word "sticky" whenever referring to them. Three methods were employed to overcome the disadvantage of gum on the backs of stamps: they were encased in metal frames with a shield of transparent mica (John Gault's patent, August 12, 1862); they were put up in small envelopes; and the stamps were pasted onto cards.

Yet, these expedients were felt to be unsatisfactory, and other solutions were proposed. On July 12, 1862, the *New York Times* suggested that the city government issue "paper-change" or "checks." Their editorial continues: "Probably the best form for these 'checks' would be that of a third the size of an ordinary bank note. These should be printed ten on a sheet [of 100 'checks'] which should be perforated like the sheets of postage stamps." The *Times* went so far as to contact the National Bank Note Co., the American Bank Note Co., and the New York Bank Note Co., and found that these printing firms "would guarantee to get up the plates and commence delivering the 'checks' in a week."<sup>5</sup> We are not told what other factors of design or production went into this "guarantee."

Pleas for a remedy to the situation were heard in Washington. Secretary of the Treasury Chase, whose problem it was thought to be, considered at least two proposals from his subordinates in the Department. The Director of the Mint in Philadelphia suggested the issuing of subsidiary coins of only token intrinsic value. But the time needed to effect this plan, and, perhaps, the connection in the minds of classically educated men between a debased coinage and the decline of the Roman Empire, caused the proposal to be rejected. General Spinner, on the other hand, submitted the idea of creating a special issue of postage stamps to be used as currency.





Die proof of printed text for central portion of National Bank Note. Engraved facsimile of signatures by the Continental Bank Note Co. The safe-keeping of bonds used as security for note issues by National Banks was another duty of the Treasurer.

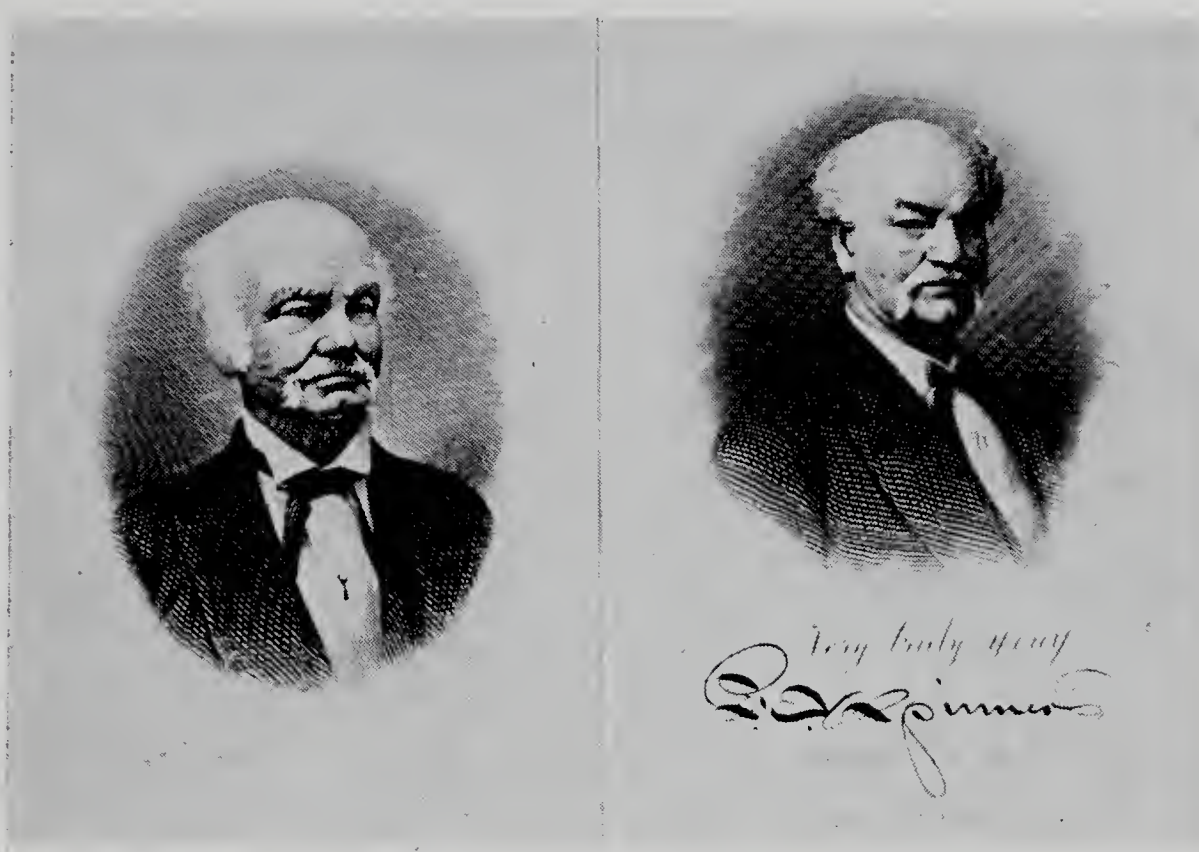


National Bank Note, First Series. Through the wide circulation of these and other notes, Spinner's distinctive signature came to be a symbol of the Treasurer's office.

Congress was about to recess for the summer when the postage Currency Act was hurriedly put through, being made a law on July 17, 1862, the last day of that session. The text of the first section is:

An Act to authorize Payments in Stamps and to prohibit Circulation of Notes of less Denomination than One Dollar. Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled: That the Secretary of the Treasury be, and he is hereby directed to furnish to Assistant Treasurers, and such designated depositories of the United States as may be by him selected, in such sums as he may deem expedient the postage and other stamps

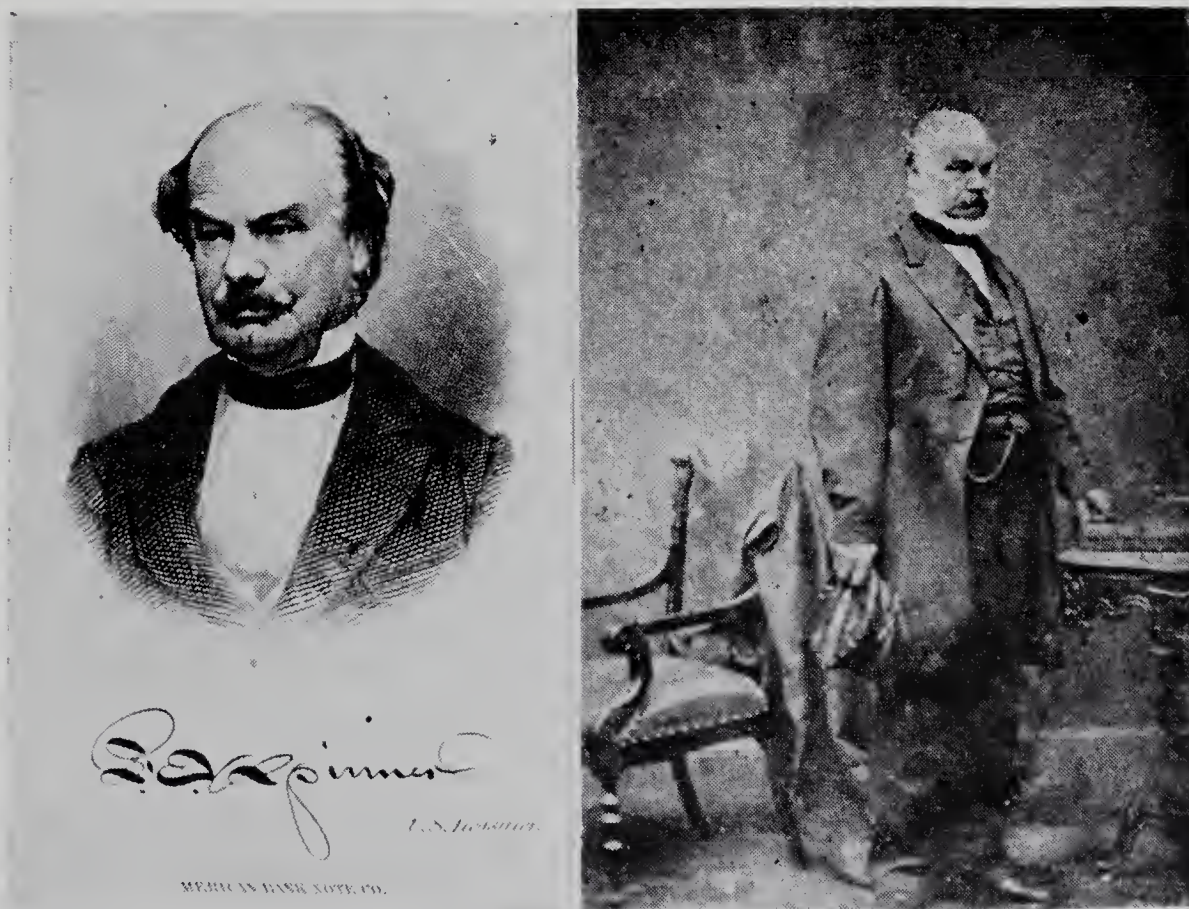




**An Aging Spinner**

(Left) Impression on heavy glazed card. Pencilled date on back  
"April 24, 1883."

(Right) Large die proof, India die sunk on card. Imprint of the  
American Bank Note Co. Facsimile salutation and signature.



(Left) Large die proof, India die sunk on card. Imprint of the  
American Bank Note Co.

(Right) Carte de Visite photograph of General Spinner taken about  
1884.



of the United States, to be exchanged by them, on application, for United States Notes; and from and after the first day of August next such stamps shall be receivable in payment of all dues to the United States less than five dollars, and shall be received in exchange for United States notes when presented to any Assistant Treasurer or any designated depository selected as aforesaid, in sums not less than five dollars.

At the same time the Act prohibited the circulation by private corporations, etc., of any notes, tokens, checks, or other obligations under a dollar.<sup>6</sup>

The public misinterpreted the intent of the new law. It was believed that regularly issued postage stamps were now currency and sales at post offices increased greatly.<sup>7</sup> However, from the very start it was never intended that gummed stamps serve as a circulating medium. The Washington correspondent of the *New York Times* reported on July 18, 1862 that, "The new style of stamps to be issued for currency purposes, under the new law, will obviate these objections [to postage stamps being sticky, quickly torn, etc.] as they will be printed on stout thick paper, and will have no gum on their back." We do not know who originated this interesting plan. That it would have been a practical one is seen by its use by the Tsarist government of Russia during a very similar currency crisis in November, 1915.

Now that the Treasury Department was responsible for furnishing the new issue of stamps, F. E. Spinner began preparing the design models. In his own words: "It is true that I procured postage stamps from the Post Office Department for circulation in the room of small coins, with the understanding that they would be redeemed with new ones; and that I did paste them on papers so as to make them of uniform size, and that a law passed Congress authorizing the issue of Postal Currency, which was engraved in the similitude of my pasted bills, is also true."<sup>8</sup>

Spinner's models consisted of slips of stationery from his office with the heading "Treasury of the United States/Washington" cut to a size of about 95 x 50 mm. Singles and multiples of 5 and 10 cent regular issue of 1861 postage stamps were affixed in the center to form 5, 10, 25, and 50 cent models. Spinner added his distinctive signature to some of them.<sup>9</sup> The designs of the four fractional currency notes had the distinct advantage of being very readily differentiated from each other while retaining the familiarity of postage stamps.

The National Bank Note Co., holders of the postage stamp printing contract, logically received the order to print the "postage currency," as their stamps formed the major part of the design of the issue. The American Bank Note Co. printed the reverses of the currency for the first printings. It is interesting to note that the size of this first issue as finally approved was a little more than one-third the size of contemporary bank notes and greenbacks, as contrasted to about one-half the size of bank notes for Spinner's models. Perforating the sheets of postage currency was soon abandoned because, being printed on tough bank note paper, the notes were found to be quite difficult to separate.<sup>10</sup> The first day of issue was August 21, 1862, when Army Paymasters began to distribute the new currency. It was not until September 8th that the first sales were made to the general public but in quantities limited to \$5 a person. Not until the end of the year were amounts produced to equal the demand, thus finally driving gummed postage stamps out of circulation.

#### NOTES

- (1) Thomas F. Morris, "The History of the Bureau of Engraving and Printing" in *The Stamp Specialist*, Gray Book, #11, 1943.
- (2) Information concerning Spinner's life has been found in a) *Dictionary of America Biography*, New York, 1935, which also contains a list of further references; b) *The New York Times*, 30 March 1875, 1 April 1875, 26 July 1890, 28 November 1890, 1 January 1891, and 5 January 1891; and c) Annual Reports of the Treasurer of the United States.
- (3) Wesley Clair Mitchell, *A History of the Greenbacks*, Chicago, 1903, pages 156 ff, and page 334.
- (4) Paul Studenski and Herman E. Krooss, *Financial History of the United States*, New York, second edition, 1963, pages 145-149.



- (5) The New York Times, 12 July 1862, page 4. The earliest report of the coin scarcity in this newspaper appeared on 11 July 1862.
- (6) U.S. Statutes at Large, Volume 12, page 592. Municipalities were not prohibited from issuing fractional notes and those of a number of cities continued to circulate as needed.
- (7) Fred A. Limpert. "The Necessity for having Postage and Fractional Currency" in *The Numismatist*, Volume 60, No. 1 (January, 1947), where the resulting dispute with Postmaster General Blair is discussed and documented.
- (8) Spinner correspondence quoted by Thomas Cunningham in the *American Journal of Numismatics*, Volume 27, No. 4 (April, 1893), page 75. The date of the letter was not given by Mr. Cunningham, who was a native of Mohawk, N. Y. and a personal friend of General Spinner.
- (9) The original design models were bequeathed by H. K. Crofoot to the Smithsonian Institution. Illustrations appear in *A Guide Book of United States Fractional Currency* by Matt Rothert, Racine, Wis., 1963.
- (10) The New York Times, 22 August 1862, page 1.

*Special Note:* I wish to acknowledge my gratitude to Mr. Thomas F. Morris and Dr. Glenn E. Jackson for permitting material in their collections to be used as illustrations for this article. The photographs are by Adrian Boutrelle.

## Czech Historical Firearms II

For a second time Czechoslovakia has turned to the theme of historic firearms for a set of five stamps issued in August 1970. Designed by Vladimer Kovarik and engraved by Josef Hercik, they were government printed by a combined engraving and photogravure process.

The first set, which appeared in 1969, featured hand guns. The second one features cannons. A specific historical gun forms the chief motif on each stamp. These realistic depictions of original pieces found in museum exhibits are supplemented by a secondary motif from tales, legends and science fictions. Both motifs are linked to form a whole.

The 30h. shows a field gun from the Thirty Years' War, which was waged in Europe in the first half of the 17th century, and a section of the gun chamber and barrel with Baron Munchausen, hero of novel and screen, peering into it through a field glass. It is said that the Baron, a past master at exaggeration and flights of fantasy, once jumped on a cannonball as it flew from the barrel and rode it high into the air to get a bird's eye view of the world.

The central motif of the 80h. are bombards, heavy, large caliber medieval guns used in the Hussite Wars of the first half of the 15th century in Bohemia, and cartouches, charges used since the mid-18th century. The second motif is a wood carving of St. Barbara, patron saint of cannoneers.

The 1.20K. stamp shows a field cannon, the kind used in the Prusso-Austrian War waged in 1866 primarily on the territory of Bohemia. The other motif is the legendary figure of Javurek the cannoneer who, faithful to the emperor and his military oath, stood by his cannon in a battlefield near the east Bohemian town of Hradec Kralove continually loading and firing it until his dying breath, according to folk legend, with total disregard of the serious wounds inflicted by the artillery fire of the enemy.

The 1.80K. stamp presents a mortar from the early 20th century accompanied by a motif from the spaceship *La Colombiad* from the novel *Trip from the Earth to the Moon* by Jules Verne. Also depicted are the heroes of the novel—Ardan, Barbicane and Nicholl.

The fifth stamp, a 2.40 K., shows a mountain gun used during World War I. The second motif is Josef Lada's drawing of the protagonist of a humouristic novel by Czech writer Jaroslav Hasek, "the Good Soldier Schweik." Schweik is remembered for his unforgettable cry not to shoot because "there are people here."

## Designing Australia's Cook Bicentenary Issue

The excellent *Philatelic Bulletin* of the Australian Post Office has revealed significant inside information about the designing of the Captain Cook issue of 1970 written by Robert Ingpen, who headed the four-man design team.

Ingpen believes that the committee approach added confidence to the recommendations for the radical five-stamps-combined-in-one picture. In March 1969, the artists began with the concept of a four-color stamp issue to depict the four important aspects of Cook's voyage along Australia's east coast. Their aim was to avoid the social implications and tell only a simple visual story without asking the viewer to seek hidden meanings from their designs.

A month later they concluded that they would attempt to link the four events of Landfall, Landing, Recording and Mapping, and Possession in sequence both pictorially and physically and add a fifth stamp with a portrait of Cook himself. In early June the artwork was prepared six times larger than stamp size as usual.

The first proofs from the Note Printing Branch of the Reserve Bank showed that some detail modifications were necessary. The final painting, which was color separated photographically by a private firm, was done at only four times size. The scale of design and type on each stamp had to be adjusted to meet the requirements of stamps without white borders. Also enough white paper or non-print areas had to be left on each one to meet postal sorting requirements. Proofs of the original designs showed that the light areas on the original artwork came out too light, while the dark tones became "muddy." The revised artwork was then entrusted to the Note Printing Branch photographers to guard against further undesirable changes.

The five-part design "reads" thus: Cook, giant among navigators, enters the Pacific and fixes the position of the eastern part of Australia where he finds new people and strange animals. He and his scientist chart the shores and sketch the flora, and sovereignty is proclaimed over the land discovered.

Cook's likeness is based on a portrait by John Webber done in 1776. It is placed on the stamp so that Cook seems to be a Gulliver of the Pacific. Stamp two visualizes Cook's landfall by means of navigational instruments. Stamp three is an adaptation of a painting by E. Phillips Fox of Cook's first encounter with the aborigines and native fauna. Stamp four pays tribute to Cook's initiative in bringing scientists with him to map, illustrate and record the land and its inhabitants. The men shown are Sydney Parkinson, Joseph Banks, Charles Green and Dr. Solander. Stamp five shows the designer's concept of Cook hoisting the English colors.

The large single 30c stamp is a precis of the 5c series containing selected elements of the latter to create a Cook "coat of arms." It consists of the oversized portrait of Cook flanked by his ship, the *Endeavour*, navigational instruments, a kangaroo and aborigines.

### ROBERT INGPEN, AUSTRALIAN DESIGNER

The force behind the Cook Bicentenary designs was born in 1936 in East Melbourne. He received his art education in Australia, thereafter working as a graphic designer for scientific research projects. He visited the U.S., Britain and Europe in 1960 to study developments in visual communication.

In addition to designing for small-scale reproduction, Robert Ingpen has done large murals for several laboratories. His stamp designs include the Grassland Congress, the 4c Gynaecology-Obstetrics Congress, Intelsat, Soil Science and World Medical Association issues.



## Some Suggested Additions and Corrections to Scott's Listings of the Plate Proofs of the 1861 and 1862-66 Issues of United States Postage Stamps and the Lack of Any Listing of the 1875 Re-issue of the 1861-66 Issues

By Cyril F. dos Passos, LL.B., D.Sc.

Having had occasion recently to examine Scott's Catalogue listings (1972) of the plate proofs of the 1861 and 1862-66 issues of United States proofs and discovering some errors therein as well as the lack of any listing of the reissue of the 1861-66 issue, it was deemed advisable to call attention to their deplorable condition. Yet it would not require very much editorial work to place these sets in passable, if not perfect, condition if only the will to do so exists. The recent appointment by the Editors of a collector-consultant may be evidence of such a will.

Enough has already been published in numerous publications, not to mention very recently in this JOURNAL, to establish the fact that Scott's 1861 "First Designs" nos. 55 to 62, with the exception of no. 58, are not postage stamps but essays, no. 58 occurring in both conditions, and that among the "Second Designs" there is no such thing as "second designs" of no. 60, the 24c, and no. 61, the 30c. It is not necessary to repeat the arguments in support of those conclusions; in fact, no attempt has ever been made to answer them except one very feeble one by Philip H. Ward, Jr. (1942, p. 181), a dealer. Perhaps in time the facts and arguments will sink into the minds of some future editors, although 50 years should be long enough for a delusion to endure.

But this paper is not devoted to that subject. It is restricted to plate proofs on India paper, Scott (*op. cit.*, p. 492-493), of those items. Turning to those pages we find 1861 "First Designs" repeated. All that is needed here to correctly list that set is to substitute "E" for "P" after each number except 58 which should read 58 E/P (essay/proof). This will show that all numbers are essays except 58, which exists presumably both as an essay and a proof. Even the postage stamp section of the Catalogue could be improved temporarily until a section on essays is incorporated by placing E after nos. 55 to 62 and in addition P after no. 58, with slight alteration of the text.

The next 1861 set of proofs "Second Designs (Regular Issue)" is a beautiful conglomeration of trial color proofs nos. 66 and 74 and proofs, as the Editors themselves admit in part in the fine-type note under no. 77P saying, "The listed plate proofs of the 1c (63P), 5c (76P), 10c (68P), and 12c (69P) are from the 100 subject re-issue plate proofs of 1875." In other words, this set contains trial color proofs and five items not produced until 1875, 14 years after the 1861 issue was produced.

To correct these situations, all that need be done is to delete "Second Designs (Regular Issue)" and eliminate the trial color proofs 66P and 74P, the two latter being each designated TC and transferred to the Trial Color Proof section of the Catalogue. When this shall have been done, the 1875 re-issue of the 1861 issue nos. 102-111 now omitted entirely from the Catalogue should be incorporated therein and each number followed by P. To the note below no. 111 could be added, in place of the number issued since these relate to the stamps and not to the plate proofs, the numbers of the new plates from which five of them were printed, as well as the old plate numbers from which the other five were produced. In that simple manner could the Editors add to the Catalogue a set of proofs presently entirely omitted.

So corrected, the essays and plate proofs of the two 1861 and 1862-66 sets, the text would read as follows, the first not being known on card:

1861

*Essays "First Designs"*

*Proofs "Second Designs"*

		Plate (3) India			Plate (3) India (4) Card
55E	1c indigo		63P	1c blue	
56E	3c red		64P	3c pink	
			65P	3c rose	
57E	5c brown		67P	5c buff	
			76P	5c brown	
58E/P	10c dark green Type I		68P	10c green Types I, II a. dark green	
59E	12c black		69P	12c black	
60E	24c violet Type I		70P	24c red lilac Type I	
			78P	24c lilac Type I	
61E	30c red orange Type I		71P	30c orange Type I	
62E	90c blue a. dark blue		72P	90c blue	

1861-66

73P	2c black
77P	15c black

Many of the foregoing, both as stamps and plate proofs, occur in colors that are not listed, but of course, there is a limit beyond which a catalogue cannot go. These unlisted colors are found mostly among the postage stamps.

Omitted from the above are nos. 66, 3c lake, and 74, 3c scarlet, because they are believed to be trial color proofs and neither postage stamps nor regular plate proofs. They should be included in the Trial Color Proofs section of the Catalogue.

Plate proofs of the 1875 re-issue of the 1861-66 issues, for some unknown reason, have never been listed at all by Scott, yet such items exist and have existed for nearly 100 years. They were both listed and priced by Brazer (1956, p. 2, col. 3). They should be added to the Catalogue either as the stamps are listed by Scott (first column below), as Brazer has them (second column), or Luff (1902, pp. 349, 350) (third column). Following the second column listing is recommended because Brazer made a careful study of colors, and his terms—an important fact in distinguishing these different printings of proofs—are more accurate than Scott's and probably Luff's. The numbers believed to have been issued are adopted from Brazer in the final column.

1875 RE-ISSUE OF 1861-66 ISSUES

Issued for the Centennial Exposition of 1876

Produced by the National Bank Note Co.

1861-66 Issue

		Scott	Pl. No.	Brazer	Luff	Nos. Issued
102P	A24	1c blue	56	ult.-blue	ultramarine	(1000)
103P	A32	2c black	57	gn. bk.	deep black	(500)
104P	A25	3c brown red	54	brn. red	brown red	(500)
105P	A26	5c light brown	58	lt. brown	pale brown	(500)
106P	A27	10c green Type II	59	dp. grn.	blue green	(500)
107P	A28	12c black	60	gn. bk.	deep black	(500)
108P	A33	15c black	41	gn. bk.	deep black	(500)
109P	A29	24c deep violet	6	bn. lil.	dark brown violet	(500)
110P	A30	30c brownish orange	7	dk. or.	brown orange	(500)
111P	A31	90c blue	18	indigo	dark blue	(500)



Leavy (1919, pp. 104, 105) recognized both National Bank Note Company and Continental Bank Note Company plate proofs of the 1875 re-issue of the 1861 and 1862-66 issues of postage stamps stating:

"India paper with or without card backing.

"These proofs are from the plates made for the reprints.

"The first printings were made by the Continental Bank Note Company, later printings by the American Bank Note Company."

He does not state expressly how these printings may be distinguished but lists them as separate sets with somewhat different colors (see below). No substantiation of these statements as to by whom they were produced has been found. Scott (1972, p. 48) credits the postage stamps of the 1875 re-issue of the 1861-66 issue to the National Bank Note Company which held the government contract until 1873, when it was awarded to the Continental Bank Note Company. The American Bank Note Company did not obtain the government contract until 1879, three years after the Centennial. The probability, therefore, seems to be that the re-issue as stated by Scott's and the plate proof were printed by the National and perhaps the Continental but not by the American Bank Note Company.

For completeness it is deemed advisable to include Leavy's list of the 1875 re-issue plate proofs. Their colors as given by him may prove very important.

*National Bank Note Company*

1861 (August [July Essays])

1c Dark Blue  
1c Bright ultramarine  
3c Brown rose  
3c Rose lake  
5c Brown  
  
10c Deep green  
  
12c Black  
12c Gray black

90c Deep blue

*Continental Bank Note Company*

1861 (September [Postage Stamp Proofs])

1c Blue\*  
1c Greenish blue  
3c Brown rose\*  
  
5c Brown\*  
5c Gray brown  
10c Deep green\*  
10c Yellow green  
12c Black\*  
12c Gray black  
24c Black violet  
24c Dark red violet  
24c Bright lilac\*  
30c Red orange  
30c Orange\*  
30c Dull yellow  
90c Deep blue\*  
90c Dark blue

The asterisk (\*) after certain proofs in the second column indicates that that item has been installed in the exhibition frames of the United States National Museum. Again and for the same reason the 3c lake and 3c scarlet are omitted.

It is hoped that the Editors of Scott's Catalogue will give consideration to these suggestions as it is obviously their desire and to their interest to improve and keep improving all sections of the Catalogue.

#### REFERENCES

Brazer, Clarence Wilson

1956. Price list no. 21 of United States essays & proofs. 16 pp., illus.

Leavy, Joseph B.

1919. Catalogue of the postage stamps and stamped envelopes of the United States and possessions, issued prior to January 1, 1919. Washington, Government Printing Office, ix + 204 pp., 3 pls.

Luff, John N.

1902. The postage stamps of the United States. New York. The Scott Stamp & Coin Co., Ltd., 417 pp., 23pls.



Scott's Specialized Catalogue of United States Stamps

1972. Edited by James B. Hatcher and Irving Koslow. New York, Scott Publishing Co., [5] + 736 + [10] pp., illus.

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1942. United States notes and comments. The 1861 issue. *Mekeel's Weekly Stamp News* 58:181-182.

## Exhibition of Gill & Dulac Designs

On April 1, 1970, Britain's National Postal Museum first opened to the public an exhibition of stamps and essays by the well-known British artists Eric Gill and Edmund Dulac. According to the then-curator, Marcus Arman, Gill submitted unaccepted designs for the 1924 Wembley Exhibition and 1929 Postal Union Congress issues. None of them appears to be especially attractive but they do display the beauty of letter forms for which Gill was famed. Both men submitted designs for the never-issued Edward VIII coronation commemorative. Dulac's design for the uncrowned king's definitives included a liberal sprinkling of his favorite stylized floral motifs.

The first George VI definitive (type A101) was a combination of lettering by Gill and a head taken from a medallion by Dulac, who also composed the coronation issue (A100); Gill's coronation designs featuring Dorothy Wilding portraits were rejected. Dulac's designs were also used for high value George VI stamps, type A104. However, his proposal for the 1940 Penny Black centenary issue was rejected. It featured a silhouette of the king's head and a dove carrying a ribbon imprinted "1840 1940."

Most intriguing of the essays is that for the proposed but never issued Anglo-French stamp of 1940. Each country was to use a common design with only the denomination and inscription changed, *a la* New Hebrides. Dulac, Gill and Harrison & Sons used a sketch by the French engraver Henry Cheffer to produce a complete design incorporating photographs of George VI and Albert Lebrun, president of the French Republic, in ovals backed by their respective flags, a British crown, the RF monogram and fasces symbol, and a female figure (probably Victory).

By the time the Olympic Games issue of 1948 appeared, Gill was dead; Dulac did the one shilling alone. He also designed the 2½d Festival of Britain 1951. His final work was for the new Queen Elizabeth stamps, types A131 and 132, as well as the one shilling three pence coronation commemorative. Dulac died May 24, 1953, shortly before the coronation.

### BIOGRAPHICAL NOTES ON EDMUND DULAC

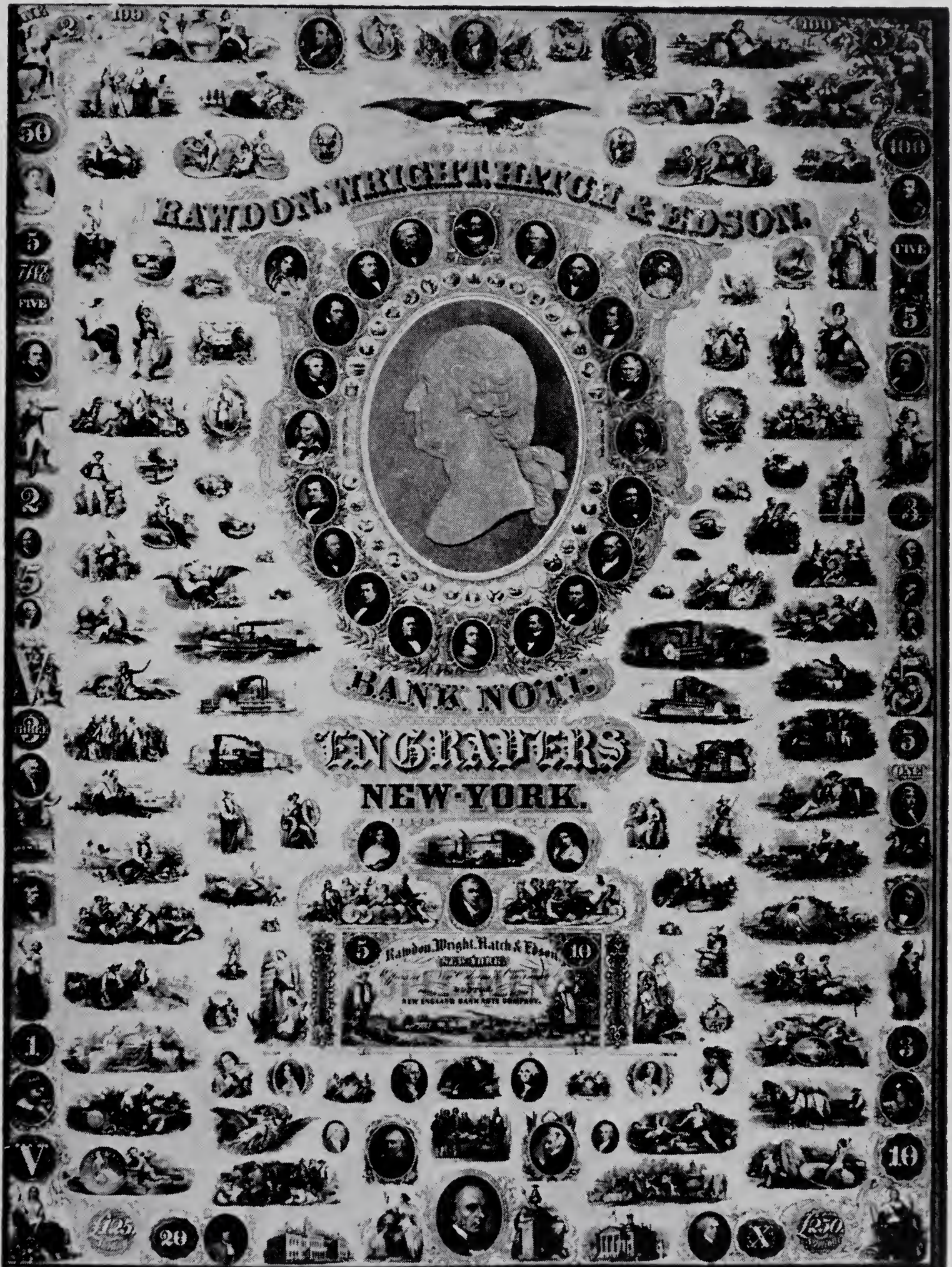
Born at Toulouse in 1882 of British ancestry. Educated at Toulouse University and Art School and also in Paris. Naturalized as a British subject in 1912. Illustrated books from 1907 to 1928—*Arabian Nights*, *Tempest*, *Rubaiyat of Omar Khayyam*, etc. Portrait artist; medallion, costume, stage setting, and architectural decorations designer. Main interests were Eastern and native music, art, psychology, and the improvement of design in all branches of industrial and official activity. Watercolors are still popular in Britain.

### BIOGRAPHICAL NOTES ON ERIC GILL

Born at Brighton in 1882, the son of a clergyman. Educated there and at Chichester Art School. Apprenticed for three years to an architect in London. Became a pupil of Edward Johnston at the L.C.C. Central School of Arts and Crafts and practiced letter cutting at the Westminster Technical Institute. Abandoning architecture as being divorced from the real work of building and having no means to start as a builder, became a monumental mason and letter cutter, which led to simple sculpture in stone. Also did wood engraving, book decoration and typography. Social and economic conditions of industrially organized societies led to lecturing and writing on the subject. Author of *Clothes* (1931), *Beauty Looks After Herself* (1933), *Money and Morals* (1943), and *Work and Leisure* (1935).



## EPS Enriched by Unique Philatelic-Numismatic Gift





So that this splendid example of the engraver's art may be seen by as large a public as possible, the Society has loaned the mounted sheet to the Collectors Club, 22 East 35th Street, New York, who have arranged that it be displayed in the John N. Luff Memorial Room. The regular meetings of the New York Chapter of the Essay-Proof Society are held in this room, on the second Wednesday of every month except July and August.

## Literature in Review

*DESIGN IN MINIATURE*, by David Gentleman. 200 illustrations, 97 pages. 1972. New York: Watson-Guption Publications, 165 West 46 Street, New York, N. Y. 10036. Price: \$8.50.

Playing cards and cigarette labels, matchboxes and printers' flowers, pin packets and trademarks, postage stamps and banknotes—all these are examples of small objects designed for quantity production in miniature size.

David Gentleman, the very well-known designer of British postage stamps, explains and illustrates the factors that go into the make-up of these objects. He maintains that a successful design results from the combination of clarity (the elimination of the inessential) and tension (the resolution of conflict between parts of the design, or between artist and printer, etc.). This argument is well founded, and Mr. Gentleman carries the reasoning of it through all sorts of "designs in miniature." He begins with a survey of coin designs, ancient, medieval, and modern. For the sake of accuracy, it should be mentioned that his illustration of coin striking has the dies in the wrong positions. The "pile" with obverse should be the die stuck into the anvil.

Because of his great experience in postage stamp design, David Gentleman devotes a large portion of his book to this subject. He takes us in detailed steps through the design of a recently issued commemorative stamp of Great Britain, and, in addition, has illustrations of finished essays for other series. His description of the design possibilities of various printing processes is a model of simplicity and clarity. It is strange that he chose a few cancelled stamps among others, to be shown in this section. Not that this is a serious matter, for he achieves one important purpose of the book in getting the reader to look at and understand "design in miniature" in general and stamp design in particular. The book can certainly be recommended to all those who wish to take a broader view of their collecting interest.

ERNEST C. WILKENS

## Belgian Proofs

On Dec. 5 and 6, 1969, the Willy Balasse firm in Brussels auctioned the specialized Belgian collection formed by ex-King Leopold III. Proofs were among the items which brought gratifyingly high realizations and brought to mind the fact that in the realm of Belgian philately there are three categories of proofs:

- A. Original proof material derived from the dies and plates of the first six issues.
- B. Official reimpresions made in the 19th century.
- C. Reimpresions made officially in the 20th century (considered somewhat suspect because they were made available only to a privileged few).

Those in category A, of course, are considered the most desirable, as is the case with proof material from all countries.



## FRANCE:

## Notes on the Essays for the War Orphans Fund Issue

By Derek Palmer

Of all the issues of 20th century France, the most sought after is, undoubtedly, the set for the War Orphans Fund of 1917-19. With a postal franking value of Fr. 7.32 and a surtax of Fr. 7.08—they were gold francs—this was an expensive set even at that time and, although the surtax was for a very worthy cause, times were difficult and the sale of the stamps was relatively small.

Over the years the set has increased in value enormously; this is due in great part to the fact that the paper on which it was printed was of poor quality and many of the stamps in the hands of collectors suffered from continuous hinging and re-hinging; perfect sets are far from numerous.

There were six designs for the eight values, five being the work of L. Dumoulin and appearing in 1917, whilst the 5c plus 5c was designed by M. Surand and only appeared in March 1919, when the war had ended.



35c plus 25c. A desolate view of a front-line trench.

50c plus 50c. The Lion of Belfort; this monument commemorates the heroic French resistance to the invaders in the Franco-Prussian war of 1870.

These two values differ from the essays in that the surtax is shown in large figures, whereas in the essays they are small and are enclosed in a circle.

1Fr. plus 1Fr. and 5Fr. plus 5Fr. The Marseillaise, a bas-relief on the Arc de Triomphe. In the essays a Gallic cock appears above the figure of value; on the issued stamps this symbol of France was eliminated.





2c plus 3c. Funeral figure of a widow in her weeds. The figure of the surtax is larger on the stamp than on the essay.

5c plus 5c. Surand design of war orphans substituted for the widow figure.

15c plus 10c and 25c plus 15c. A peasant woman plowing, replacing her absent husband. Both stamps and essay are identical.

We have had before us essays in black of the Dumoulin designs. There are differences between the issued stamps and four of the essays, only the design assigned to the 15c plus 10c and the 25c plus 15c is identical with the essay. And in the case of the 5c plus 5c the Dumoulin design was not used. Probably someone realised that amongst the proposed designs none represented the orphans in whose benefit the issue had been planned and, therefore, this omission was rectified by the Surand design of a boy embracing his younger sister.

The differences between the essays and the issued stamps, described herewith, can be seen in the illustrations.

## Ulster Paintings on British Stamps

The "Ulster 71" stamps issued by Britain were the first it devoted entirely to reproductions of contemporary paintings. The 3p stamp shows "A Mountain Road" by T. P. Flanagan, one of a set of Irish bog landscapes. "Deer's Meadow," a painting by Tom Carr, showing a corner of the Mourne on a bright March day, was chosen for the 7½p stamp. The 9p stamp reproduces Colin Middleton's "Slieve na brock," from a series of paintings of the Tollymore Forest Park on the northern Slopes of the Mourne Mountains in County Down. Layout of the stamps was designed by Stuart Rose, FSIA, Design Director, Postal Headquarters.

### BIOGRAPHICAL NOTES ON THE PAINTERS

T. P. Flanagan was born in Enniskillen. He held a scholarship at Belfast College of Art between 1949 and 1953, and after a number of teaching appointments became principal lecturer in art at St. Mary's College of Education, Belfast. He has exhibited at the Royal Academy, the Royal Hibernian Academy and in the Arts Council of Northern Ireland exhibitions. His work has also been seen in group shows in England, Canada, and the U. S. and is included in the collections of a number of galleries.

Colin Middleton was born in Belfast in 1910. He has been exhibiting regularly in Belfast and Dublin for over 20 years, has had one-man shows in London and has been represented in group shows in the U. S., Canada, and many parts of Europe. He has works in public and private collections all over the world. He was awarded the MBE in 1969 and elected to the Royal Hibernian Academy in 1970.

Tom Carr was born in Belfast in 1910. Trained at the Slade School, he first exhibited in London in 1933 with the Objective Abstractionist group. He later became attached to the Euston Road School group and exhibited with the London Group and at the Royal Academy. He has held numerous one-man shows in Belfast, Dublin and London. He is a member of the Royal Society of Watercolour Painters, and his work has been purchased by many public and private collectors, including the Queen Mother.



# The Pictorial Issues of French Colonies, 1891-1941

## A Half-Century of Design and Production in Retrospect

By Robert G. Stone

(Continued from JOURNAL No. 114, Page 89)

(Photographs by Adrien Boutrelle)

### II. B-9. Somali Coast, 1909 (Scott Types A18-A20, Yvert Nos. 67-82)

#### MERWART REDONE AGAIN

Once more a typographic version of a previous Merwart-Dammann recess issue: The three designs of the 1902-03 issues of Somali Coast were copied with considerable fidelity by engraver Puyplat for this 1909 issue, but the two designs for the low and middle denominations which were in small format in 1902-03, are now enlarged and at first glance seem more different from their predecessors than they really are.

The copying of the old designs rather than the making of new ones may have had the same motivations as in the case of the Middle Congo issue of 1907, namely to save time (and money?) and an official liking for the old types. A new issue was urgently required because the stock of stamps of 1902-03, especially the most commonly used denominations, was running low and could not be reprinted—but old stamps of Obock which had remained unsold in the 1890s were put on sale again after 1900 and helped to conserve the Somali stocks.

The three designs, as we recall from 1902-03, were:—

a). A view of the *Tadjoura Mosque*, for the low denominations, in large horizontal format. A shaded oval cartouche encircles the subject, inscribed with the name of the colony at top and POSTES below (in white). The corners are filled in with stippling and ruling; motifs of native shields are in the upper corners; and the numeral space and RF in small cartouches in the bottom corners are set in scrolls and curlicues. A peculiar double scimitar-shaped device rests above the POSTES.

b). The *Meharis-on-a-Camel-in-the-desert* design, for middle denominations, in large vertical format. The subject is encircled by a shaded oval band inscribed with name of colony and POSTES (at top). The RF and numeral of value are in ornate cartouches in the top corners. The lower corners are filled out with native-shield motifs in ornate frames like the cartouches at top. The outer border is irregular, formed by the edges of the cartouches mentioned.

c). The *Group of Warriors* design, for the high denominations, in large vertical format. The subject consists of three warriors with shields and spears, two seated and one standing, in the desert. The frame is of ruled shading on which the colony name (at bottom) and POSTES (at top) are lettered in white. At top left is the square numeral space (numeral in color), and at top right RF lettered on a native shield. The frame is somewhat irregular in outline and has inconspicuous floral motifs.

The style of all three designs is similar in the character of the lettering (shaded serified capitals), in the native shield and conventionalized floral-scroll ornaments, in use of heavy ruling in the frames, and in having irregular borders. The names of Merwart and Puyplat are minusculey inscribed somewhere at bottom of each design.

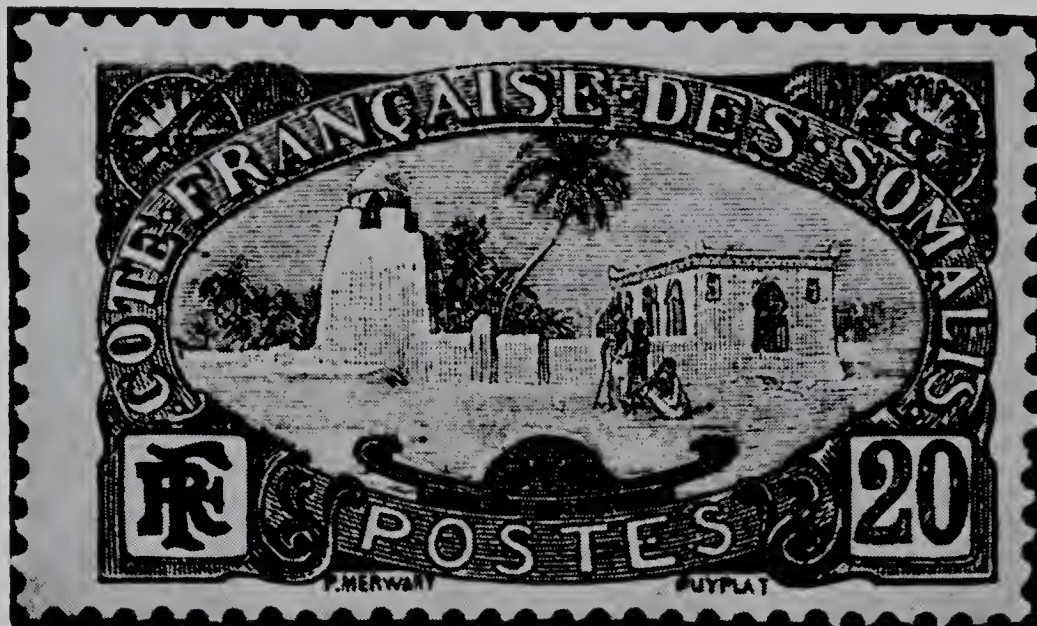


Fig. 1. Stamp in the Tadjoura Mosque design.

#### COMPARISON WITH 1902-03

Puyplat was able to enhance considerably the clarity of the mosque and meharis designs over the 1902 versions, given the larger dimensions to work with; thus the subjects of these are less cramped into the frames and details are more explicit. However, some details are altered: the stance of the camel and posture of the front mehari are somewhat different, and the small tree beside the mosque is not so high; the shading and ornaments in the frames differ minutely, probably to accommodate to the burin technique for relief engraving. In all three, the shading of the background sky is heavier than on the recess stamps. The recess stamps naturally give more of an effect of relief than the typos, but the printing of this issue was very carefully done so that Puyplat's very fine engraving shows up remarkably well. The stamps look as fine as the proofs—the printing was probably small (no reprintings?) and effects of wear are hardly noticeable. As in 1902-03, the stamps are bicolored.

We criticized the Dammann engravings of 1902 for their over-ornate and too-dark frames and for the weakness of the engraving of the center subjects. Puyplat has not lightened the frames very noticeably but used more shading in the backgrounds (sky) so there is less silhouette and contrast. However, the very handsome choice of light and harmonious colors for the printing tends to make up for the lack of contrast in engraving. Overall it is a very pretty set.

An indication that this issue was being prepared in mid-1908 came from an obscure incidental comment by Montader (*Postillon*, 1908, p. 358) in which, after criticizing the 1908 Martinique set, he remarked, “. . . another set is in preparation for Somali Coast. No need to face the question will it be a god, a table, or a wash basin. Wash basin indeed, wash basin or even worse.” After the stamps appeared in November 1909, Montader (*Postillon*, 1910, p. 6) acknowledged Puyplat's faithful copying of Merwart-Dammann, but he thought the enlargement of POSTES in the mosque design to be so “exaggerated that it resembles the cage of a theater prompter,” and that the mehari seated on the camel looks as though he was having trouble keeping his balance. Apart from that, Montader praised the careful execution and the harmony of the colors. Otherwise the press took little notice of this issue, probably because they were so similar to the 1902-03 designs on which enough had already been said.

This was the last of the continuous series of Puyplat's work on the colonial stamps that began in 1903, another engraver having already been commissioned for the Martinique issue of 1908 and for the other issues of 1908-13, although he later engraved three more issues in 1913-14.





Fig. 2. Stamp in the Meharis-on-a-Camel design.



Fig. 3. Master die proof in black on India of the Warriors design (control punches at top of sheet).

### PROOFS

We have seen very few, mostly the trial color die proofs, which Yvert indicates are plentiful. We have a master die proof in black on India of the Warriors design (with control punches at top), which reveals the amazing fineness of Puyplat's engraving. Color trials of the Warrior type in many combinations have been reported, including: brown-red and orange; lilac and blue; blue-green; green and red; greenish-blue and maroon; turquoise and brown-red; violet and red; green and lilac; etc. Most of these have control punches and ink numbers in the margins.

Similar proofs must exist of the other two designs.

(To be continued)

### Now: Stamps in Bas-Relief

The latest philatelic travesty comes, not unexpectedly, from Bhutan, the Asiatic mini-kingdom noted for its unconventional "stamps." This time they are printed in bas-relief. According to the official press release, these six designs released March 30, 1972 picturing John F. Kennedy, Ghandi, Churchill, DeGaulle, President Eisenhower and Pope John comprise the first 100% plastic stamps. They are single-trimmed and printed by four-color lithography. Individual stamps are then placed in hand-engraved stainless steel pressure heat molds and pressed to desired shape. In place of gum is a removable, self-adhesive paper backing. The process originated in Italy and is supposedly the most costly production method ever used for stamps. The much-touted raised effect with depth dimension and highlighting is utterly lacking in subtlety and results in a garish non-stamp appearance.



## Essays on Nassau Street

By Herman Herst, Jr.

The illustrations in the William Weiss article on 1861-67 essays and proofs published in JOURNAL No. 114 reminded Herman Herst, Jr. of an episode recounted in his famous book *Nassau Street*. He has granted permission to reprint that account here because the lot of essays referred to consisted largely of the Indian, Liberty head, and coupon essays described by Mr. Weiss in his article as well as the earlier one on one-cent designs (JOURNAL No. 110). Mr. Herst's reminiscences should be especially illuminating to newer and younger members who may be uninformed about the pioneering days of the essay-proof hobby.

BRM

Timing is as important in the stamp business as it is any other field. An incident or circumstance happening in 1936 at the time is of little consequence; if the same thing happened at another time, it could easily be the outstanding event of one's life.

It was about that time when an Italian walked into my office with a half-dozen or so heavy large books tied with a rope. "Do you know anything about these?" he asked with a heavy accent. He opened the books, and there neatly arranged in neat rows in pockets, as in a stockbook, were thousands of what today anyone would recognize as essays of early United States stamps.

"Never saw them in my life," I answered truthfully, and at the same time hoping that he would not ask me to make an offer on them.

"That what everyone else says," the Italian replied, "and I'm tired of lugging them around."

I asked him where he had found them, and he told me that while tearing down an old house on Long Island on the site on which La Guardia Airport was to be built, he had found the books in an attic. This was his third trip to Nassau Street, trying to sell them, and he assured me that he wasn't going to take them home again. "I'll take \$50.00 for the lot," he added. I looked over the books and made an estimate of the number of items. It worked out to about five cents each, and on that basis I could not see how I could lose. I purchased the lot.

At that time Clarence W. Brazer, who subsequently did more than any other man who ever lived to popularize essays and proofs, was still an architect in West

Chester, Pennsylvania. The only attempt at a listing of United States essays, was a woefully incomplete list published in the early years of this century by Tiffany. And what little activity there was in essays at this time was engendered by Lambert W. Gerber, of Tamaqua, Pennsylvania. Every auction catalogue that he put out started with a considerable number of essays; some of them were selling for several dollars each. Apparently he had access to a fine collection of them, and he seemed to be my most logical prospect.

Under each essay was penciled a mysterious code number. There were initials, years, letters. They made no sense to Gerber or to me. But it was evident what we had stumbled upon: this was undoubtedly a sample book, or perhaps a reference book, of United States essays as produced by numerous private engraving companies between 1850 and 1890, as submitted to the Government.

Gerber asked me how much I wanted for the collection. All that I knew was what I had paid for the collection, and I told him what that was. Then I had an idea. The items seemed unusual, and I suggested that he go through the collection, and wherever duplicates existed, to put aside the duplicates for me. They amounted to several hundred. For the other items we agreed upon a fair price, representing a most attractive profit for me as well as a most attractive purchase for Gerber.

A few months later Gerber came to my office. "I don't mind telling you," he said, "that the lot of essays that you sold me is the most profitable purchase I have ever made in the stamp business. If you don't mind, I'd like to buy your wife a fur coat out of the profits, I have done



that well on them." I told him that I did not mind, but it seems to have slipped his mind.

I had no cause to complain, however. He had picked out for me a splendid collection of essays, and he advised me to put them away and forget about them. "I'm saving the cuts from my catalogue," he confided to me one day, "and I'm going to publish a book on essays that will completely outdate Tiffany and make them popular. Hold yours and you'll do well on them." I threw them in the back of the safe and forgot about them.

Gerber never published his book. The mills of the gods grind slowly, and coming events do not always cast their shadows before them. The war came, and with the cessation of major construction Clarence Brazer found that there was no way to earn a living as an architect. He turned to a field that had always occupied his attention: essays and proofs. With perhaps the finest collection of them ever assembled, he moved to New York, opened an office, and proceeded to deal in them. There would be time enough to go back to the field of architecture when the war ended.

His first act was to publish a catalogue of United States essays. Its appearance reminded me of the lot that Gerber had advised me to put away. I phoned Clarence, and he came right down to my office. His pleasure at seeing the fabulous lot melted when I told him the circumstances, of the book in which I had purchased them, of the choice items Gerber had purchased and sold. While he had, of course, bought many of them in Gerber's sales, he regretted our haste in disposing of the original book with the mysterious codes. He was sure that he could have deciphered them, on the basis of correspondence and records that he had, and that it would have been possible thus to ascertain the engravers of many essays who remain unknown today.

"How much do you want for these?" he asked. It was a difficult question. Flushed with pleasure at the outcome of my first deal with Gerber, I suggested something.

"See if you find some duplicates," I said.

"There are plenty," he replied.

"O.K.," I replied. "The price is \$250 for as many different ones as you can find, and the duplicates you will identify by your catalogue numbers and return to me." He agreed and gave me a check. A few days later I received three small approval books, containing about a hundred essays in each book, each stamp neatly identified and priced. The pricing totaled about \$400. I tossed them in the back of the safe.

This is how stocks of stamps are built up. It is one thing to buy stamps one by one and to accumulate a stock over a period of years. It is much more pleasant to gamble on a lot of doubtful value and ride the wave of popularity with it to the summit. I will never know how many supposedly informed Nassau Street dealers declined to buy this lot of essays; I must admit that for some time after I bought it I felt that I had not been quite as discreet as I should have been.

Every once in a while I would come across the essays while looking for something else in my safe. I knew that they were now quite valuable, and I knew that someday I would do something with them. Then one day the telephone rang; it was Brazer, asking if I still had the little booklets he had made up for me. I said that I did, and he asked if they were for sale.

I was sorry to see them go. For a minute or two I thought how nice it would be if Brazer were to divide the lot in half, and return half to me for sale in my old age. Then I remembered the Wall Street adage: "You'll never go broke taking a profit." Brazer bought the last of the lot, and they went out of my life.

Where are they today? Scattered in dozens of collections. And what if I had not gambled that \$50.00 on the spur of the moment? I shudder even today at the thought of what might have happened to them.



# Stamp Design Critique - 1910 Style

By Barbara R. Mueller

Monday morning quarterbacking on the relative merit of new stamp issues—their designs and legitimacy—is no phenomenon of the present day. Sixty years ago philatelic writers voiced their complaints in much the same tone as today's critics. The following essay entitled "Designs on Postage Stamps" was written by one Ferris Chilcott for the Liverpool (England) Junior Philatelic Society, published in the *Stamp Collector's Fortnightly* and reprinted in the *Philatelic Journal of America*, Feb. 1, 1910. It was brought to our attention by Mr. William Wylie, well-known philatelic editor.

Note that Chilcott, unlike most modern philatelists, expressed genuine admiration for all U. S. stamp design up to his time. He also commented on the decline of the art in the so-called "middle period" after the initial issues flourished. Although he does not spell out the reasons for the decline, many students attribute it to the abandonment of line engraving for letterpress printing. In passing, Chilcott also jibes at his day's version of topical collecting and daringly predicts that stamps will someday picture aeroplanes! The original essay follows:

(BRM)

It is a recognized fact that the art and ingenuity of a nation is generally represented upon its postage stamps. This fact has evoked considerable rivalry among stamp-issuing countries of the world, in a competition for the introduction of art in postage stamp designs. Perhaps, at the present day, however, this competition is only waged between minor countries in the world, as Labuan, Liberia and Barbados. It is impossible in taking a general survey of the world's postage stamps, not to be struck with one curious fact, and that is, that it is the tendency of the chief countries in the world, with one possible exception, to issue stamps gradually becoming worse in design and color.

## The Decline of Design

Taking the case of one particular country, this decadence is perhaps not more noticeable or definite than with Great Britain. The first issues, the line-engraved stamps, are probably the finest examples in existence of what a postage stamp should be. They are clear and bold in design; added to which the workmanship is exquisite. It is a noteworthy fact that although Britain's nearest continental neighbor, France, took nine years to follow out the principles of Rowland Hill, she was beaten in the race by Brazil, which had a beautifully executed series of stamps, as early as 1843. These large square stamps bear bold and prominent numerals, resting on a circular background of spandrels and network, whilst plain corners produce an effective result. The first issues of France are admirable. The design which consists of Ceres, the Goddess of Agriculture, is striking but severe.

The first issues of Holland and Belgium were beautiful, rich cameo-like portraits; whilst a nobly massive portrait of Isabella adorns the first stamps of Spain; but in England, France, and certain continental countries the progress of time only produced worse designs. The German Empire has never had a good postage stamp, but it never had a worse one than the current green five pfennig.

The drawing of the steel-clad warrior, who presumably shakes the "mailed fist," is less suggestive of the Kaisermacht than of the Kindergarten. Perhaps the most definite fall of all is in the great majority of our own Colonies. Canada and Newfoundland, it is true, have never much slipped below the level of their first issues; but contrast the earliest stamps of St. Helena, Ceylon, Cape of Good Hope, Natal, Bahamas, and the Colonies in Oceanica, with their later issues. Notice the admirable features of Queen Victoria in the "Fifties" and "Sixties," and the cheap and indistinctive designs on the postage stamps of to-day. For instance, compare that beautiful work of art on the twenty-



four cents blue stamp of the 1866 issue of Newfoundland with the 1873 penny stamp of the Australian Colony of Victoria.

To call the portrait of Queen Victoria on the latter stamp ugly would be flattering. It is of this stamp that a certain philatelist remarked: "The Yankee may boast that he licks creation, but it would take a man, and an Australian, to lick that."

## Primitives

At the same time it cannot be overlooked that certainly early postage stamps were remarkably crude in design. For instance, take that stamp which is the ambition of every collector to possess—the twopenny blue "Post Office" stamp of Mauritius. This stamp is extremely crude in workmanship and design, having been engraved by a watchmaker on the island. Take for another example the stamps generally known as the "Sydney Views," of New South Wales. The design represents the seal of the colony, showing convicts landing at Botany Bay and their reception by "Industry." This theory is probably more correct than that propounded by certain philatelists to the effect that the seated figure represented Mrs. Pankhurst receiving the submission of various members of the Cabinet. This colony is responsible for another series of stamps similar to the 1873 penny stamp of Victoria. These stamps are known as the "Laureated" stamps of New South Wales. The unrecognisable portrait of Queen Victoria, is crowned with a wreath of laurel, which is an uncommon feature of portraiture on British Colonial stamps.

## Conspicuous Design

The first requisite for a popular postage stamp is that the design must be original, and at the same time of general interest. Consequently, since the first postage stamp was issued in 1840, the variety of designs on postage stamps has been enormous. It follows then that in a collection of postage stamps, there are always specimens that stand out more conspicuously than others. Naturally enough different individuals are specially attracted by certain stamps in a collection. For instance, in the early days of stamp-collecting, admirers of fine art were attracted by the beautifully designed engravings that appeared on the postage stamps of that period.

The famous life-like precision in which Queen Victoria was portrayed upon early British North American colonials was quite a familiarity among collectors of the "old school." Again, certain Asiatic countries have at various periods adopted pictures of scenery, birds and animals for the subjects of their postage stamp designs. Some, calling themselves collectors, prefer to collect only these pretty pictures, which were quite sufficient to gratify their sense of possession. "Stamp Zoos" were at one time quite a favorite limitation of stamp collectors. The most popular stamps among English people are perhaps portraits of members of the Royal Family.

## Portraiture

The portraits of our late Queen Victoria and our present King have formed the subjects for the designs of more postage stamps than any other portraits in the world; and many works of art are to be found amongst the early portraits of the former sovereign. It is well known that in Australia the portrait of Queen Victoria still adorns most of the stamps of that continent. Take for instance the current series of Victoria, which consists of portraits of the Queen at various stages of her reign. The ninepenny stamp is the most artistic, and bears a crowned portrait of the Queen in the year of her accession to the throne. Another artistic stamp, adorned with the Queen's Head, is the large "Five-Shilling" stamp of Malta, which is very appropriately designed with a Maltese Cross. In 1897, most of the British Colonies commemorated the Jubilee of the reign of Queen Victoria by issuing a specially designed stamp. The design comprised a portrait of Queen Victoria in 1897, her head-dress consisting of a widow's veil and crown. This

great year was commemorated in Canada by the issue of an elaborate series of stamps. These large rectangular stamps comprised two ellipses, containing portraits of the Queen in the year of her accession to the throne, 1837, and another at the time of her Jubilee in 1897. This series is one of the most novel and artistic that has been devised in modern years. Perhaps a more recent set of stamps drawing forth a similar admiration are the stamps that were issued to commemorate the Tercentenary of Quebec. Of these the 2c stamp is a novel one in its way, for it shows King Edward VII and Queen Alexandria side by side.

Many artistic stamps are found among the King's Head Colonials. Probably the most artistic are the stamps of Malta and the Falkland Islands. Other members of the Royal Family portrayed on postage stamps are the Prince and Princess of Wales, who until the recent Canadian historical series appeared, had only been portrayed upon stamps of the current Newfoundland set. Even now the only portrait of Prince Edward of Wales appears on the  $\frac{1}{2}$ c of the same series. This is the most popular portrait stamp that has ever been issued, and bids fair to remain so for many years to come; no stamp evoking more admiration from lady friends than this portrait of the "Baby Prince." Perhaps a more up-to-date one of the Prince in the uniform of a cadet would be still more popular.

During the Siege of Mafeking it was only natural that provisional stamps would be required. Lieutenant-General Baden-Powell authorized the issue of a stamp, designed with his portrait. The portrait appears like a silhouette on a plain background; whilst a narrow label, bearing the inscription, produces a novel result. In foreign countries, portraiture has been adopted for postage stamp designs more than any other subject. The history and progress of large republics, like the United States, is fairly represented on their postage stamps, many of which bear portraits of men eminent in history. Portraiture has been a prominent subject on the stamps of Brazil. The first portrait stamps are generally classed under the name of the "Emperor's Head" stamps of Brazil, and are one of the most lifelike series of portraits that have ever appeared on postage stamps.

The poverty-stricken designs on the stamps of our own country, at present, are apt to beget the impression that those artists must be right who scoff at the idea of space on a postage stamp allowing any scope for the display of art. But the collector who is aware of what other countries have done and are doing in postage stamp designs could tell a different tale. Probably few collectors are aware of the variety of design lavished on some countries' postal issues. Glance for instance at the 1906 issue of Brazil, which have rarely been beaten for neatness and compactness of design. This set is an historical one, and comprises portraits of men prominent in the making of modern Brazil.

### Successful Designs

The Emperor Francis Joseph of Austria commemorated his Jubilee by the issue of an elaborate series of postage stamps. These large rectangular stamps comprise an absolutely original design and reflect interesting periods of the Imperial Dynasty, consisting of portraits taken from Austria's gallery of emperors and empresses.

The stamps of Persia have at various periods been adorned with curious designs, but it cannot be denied that those stamps designed with the head of the Shah attain a high level of artistic care.

One of the most curious sets of stamps ever devised is the 1894 commemorative series of San Marino. It is well known that certain stamps of San Marino were issued solely to increase the revenue for the purpose of an up-to-date drainage system throughout the province. The establishment of new government buildings and a visit of King Humbert formed a good excuse for the issues. The 50 cent stamp, which Euclid would probably recognize as one of his propositions, comprises two circles containing miniature portraits, one on each side of an isosceles triangle, which encloses a picture of the new government buildings.





A 1910 Collector's Choice

Andrew Jackson, a man eminent in the history of the United States, is portrayed in a very effective manner upon the lowest denomination of a series of stamps in that country. In fact, the portrait practically occupies the whole stamp.

Arms and allegorical figures have very appropriately formed the subject of postage stamp designs. Arms were generally adopted by various provinces in a country, the reason being obvious. Glance, for instance, at the stamps of the Swiss Cantons and the provinces of Spain and Italy. The numerous provinces of the United States of Columbia at different periods adopted this style for their stamps, but in this case the designs remain unvaried, so that the stamps of the various provinces are perhaps only distinguishable by the inscriptions.

Among allegorical figures, "Triangular Capes" are the most familiar and popular, for most collectors will remember the eagerness with which they sought to possess their first specimen.

## Pictorialism

As I remarked before, certain countries of the world have adopted scenery for the subject of their stamps. One of the most beautiful sets of stamps ever issued is the current picture stamps of Bosnia. These handsome stamps afford glimpses of mountain scenery, woods and rivers throughout Bosnia. Another remarkable scenery stamp is one of Jamaica, depicting the Falls of Llandoverly.

The Congo Free State is responsible for a set of picture stamps, which present great variety. The 10c is the most picturesque, for it shows a native deftly working himself up a banana tree; whilst other natives at the summit of the tree are collecting the bananas. This specimen is typical of those stamps that not only catch the eye, but induce the eye to linger.



Liberia is one of the best examples of a country that has chosen animals for the subject of its stamps. One of the most artistic animal stamps is the 10c of the 1902 issue of British North Borneo. The Bruang, or Honey-Bear, which is distinguished by the orange colored patch on its breast, is seen crawling along the branch of a tree.

Many artistic results have been produced, in the introduction of seascape upon postage stamps. Glance, for instance, at the current  $\frac{1}{4}$ d stamp of Malta, which is remarkable in its way, for, in a tiny space, Valetta Harbour is shown, and the riggings of the ships are portrayed with wonderful clearness. On the  $4\frac{1}{2}$ d and 5d stamps, Maltese galleys are shown, whilst a noble schooner in full sail is depicted on one of the most artistic stamps of Uruguay. The warlike tendencies of Germany are fairly represented on its colonial stamps, which are adorned with battleships—probably Dreadnoughts—of the ever increasing navy.

## The American Ideal

In the near future we may expect stamps designed with pictures of aeroplanes. The United States might possibly, as an excuse for a commemorative series, issue a set of stamps depicting Dr. Francis Cook hoisting the "Stars and Stripes" at the North Pole. To return to the present day, the exception to the general decadence of designs is, of course, to be found in the stamps of the United States. A few modern issues such as Barbados, Soudan, Liberia are beautifully executed; but for a general level of artistic care, none can approach the American. For what reason? In the European and Colonial issues you are tempted to suppose that the gradual transition from extreme care in workmanship to ugly utility is due to some reflected recognition of the hurry and press of modern life and the needlessness of devoting time to the designing of what is only a mixture of passport and receipt. You would perhaps expect the keen business head of the American to carry himself along on similar lines, resulting in the production of equally ugly stamps. Perhaps this care in the production of American stamps is due to an effort to increase the revenue of the country. That will hardly do. More probably the answer is to be found in the fact that a busy nation like a busy man, has more time than the idle to devote to apparently unimportant details. Doubtless the whole business of designing postage stamps cannot be called important; but the progress of designing is not without interest as a bypath in the study of national character.



## 1971 CHRISTMAS STAMPS

The snowflake designs used on Canada's Christmas stamps of 1971 were based on intricate pen drawings by Miss Lisl Levinsohn of Toronto. The 6c and 7c were printed by one-color steel engraving, while the 10c and 15c were done by a combination of steel engraving and lithography, giving an excellent opportunity to compare techniques.

Britain's 1971 Christmas stamps featured reproductions of color photographs of stained glass window panels at Canterbury Cathedral. Designed by Clarke/Clements/Hughes of Maidstone, Kent, the stamps depict three scenes from the lives of the Wise Men or Magi.

A 24-year-old fresh out of a technical college designed Australia's 1971 Christmas issue. John Lee won a government competition with a design showing the heads of the Magi in a graphic, modernistic style. It was printed in seven different color combinations and backgrounds by photogravure. Miss Erica McGilchrist, designer of the 1967 stamp, was the color consultant.



## The Winner's Circle

At NOPEX 72 (New Orleans, in conjunction with the APS spring meeting), the Essay-Proof Society certificate for the best entry combining essays and proofs with other philatelia went to *Fred W. Doolittle, Jr.* for U. S. parcel post—selected pages showing unique essays and proofs and rare uses on cover. Mr. Doolittle also received a gold medal for his exhibit.

Also at NOPEX, members *Louis Grunin* and *Dr. Hubert C. Skinner* received the Grand and Reserve Grand Awards respectively. Other EPS winners were *F. B. Sellers*, *William K. Herzog*, *Harold Van Buskirk*, *Charles Yuspeh*, and *Lynne S. Warm*, all with silver medals.

At SOJEX 72, held in Atlantic City, the Clarence W. Brazer memorial trophy went to *William R. Weiss*, author of recently published studies on the 1c and 3c 1861-67 series essays and proofs. Mr. Weiss also received a silver medal. Bronze awards went to *Dr. Glenn Jackson* and *Mrs. Rae Ehrenberg*.

One of our new members, *Clifford L. Cunningham II*, entered 36 pages of plate proofs, 1P3 through 200P3 with officials complete, locals and carriers at Fila-Fair of Greater Los Angeles, May 12-14, 1972, and took a bronze award. He reported receiving many inquiries about our specialty and society.

At TWINPEX, the Twin City Philatelic Society annual exhibition held in Minneapolis March 18-19, 1972, member *Clifford O. Leak* won the best one-frame exhibit award for a showing of the interchange of dies and designs by private contractors producing U. S. stamps. His description of the exhibit may prove helpful to those asked to mount such a promotional display in the field of essays and proofs:

The exhibit was put together hurriedly because of a request from the show chairman, Mr. Stanley Thompson, for an entry in an open show. It was entered and won as a one-frame display. The makeup of the pages shown consisted of much-chronicled material, as follows:

The U. S. stamps of 1847, the 5c and 10c with the vignettes from the \$3 and \$2 bank notes of the Bank of Manchester, Michigan. Both the stamps and notes were printed by Rawdon, Wright, Hatch and Edson.

The Toppan, Carpenter and Co. \$10 bank note for the Canal Bank of New Orleans with engravings of Franklin and Washington and the 1851 U. S. 1c and 3c stamps using the same vignettes. Also shown in this group was the 1c match revenue stamp with the likeness of Franklin and the 1c Fleming Bros. private medicine stamp with Washington.

The Black Jack item was shown as a stamp and card proof along with the source of vignette die. This was the \$5 bank note of the Farmers Merchants Bank of Elkton, Maryland. These were produced by the National Bank Note Co. of New York.

Next were two notes by the National Bank Note Co.—the \$1 note of the Northwestern Bank of Warren, Pennsylvania showing a locomotive of that era, and a \$10 note of the Citizens Bank of Louisiana, New Orleans, with the S. S. *Adriatic* steam-sail ship as central design. Both foregoing designs were shown in the small format as stamps, plate essays and card proofs of the 3c and 12c issue of 1869.

A \$2 bank note from the same Northwestern Bank, printed by National Bank Note, carried a vignette of several deer. One portion of the vignette is identical to the deer-head vignette on the the private match stamp of the Union Match Co. of Detroit.

Finally, a group of stamps, proofs and essays which showed relationship to dies of different issues. They included the Franklin head on the 30c of 1861 and the 1c of 1869; the Washington head of 1861 and the 5c essay and 6c of 1869; the Washington head 90c of 1861 and the 90c essay of 1869; the Lincoln head of the 15c 1866 with the 90c of 1869.

*James B. Gilmore* of Milwaukee, winner of our EPS certificate for excellence in exhibiting, at MILCOPEX in March 1972, has written the following commentary on his experience:



## HOW TO WIN WITH PROOFS

In the Spring 1971 issue of the JOURNAL there is an article on page 92 entitled "How to Win With Proofs." The article speaks rather pessimistically about proofs and their success in exhibitions, and it concludes with a request for descriptions and photographs of successful displays.

I am a beginning collector and have concentrated on U. S. plate proofs since May 1970. I began exhibiting my proofs last year. My pages are self-made from blank K-line quadrille stock. I letter my titles, type the body, and use Showgard mounts to hold the proofs. My techniques are a long way from being sophisticated or professional, however.

I guess that I have been unconsciously bucking the odds expressed in the JOURNAL by showing entirely proofs in my exhibit. They are often shown by other people as part of a stamp exhibit; as a result, they seldom get the attention they deserve.

Happily, I can report that I have been quite successful with my U. S. plate proofs. This pleases me in two ways. First, of course, I derive personal satisfaction from success. Second, but just as important, I like to think that I am drawing attention to proof collecting, educating people to their existence and importance, and increasing interest in a field that needs it. I think a pure proof exhibit, with good write-ups, helps to do this.

My first exhibit consisted of 16 pages of very spread-out material. It has grown to 80 pages, and some of these are too crowded! I have increased my holdings through auction purchases, fellow collectors, and local and national dealers. I continue to find high quality proofs, especially in multiples, to be a scarce commodity.

I have confined all of my exhibiting to the state of Wisconsin, mostly because of personal reluctance to entrust what has become an expensive exhibit to the mails and people I do not know. Each time I have shown, I have changed the contents of the exhibit at least 20%. I do not believe in showing the same thing over and over (although I'm probably the only one who knows what has been changed!).

I believe every proof exhibit can win if the exhibitor shows individual effort in putting it together. If I can win, anybody can! Every exhibition I've entered has been an award-winner, and I have not done it with rare or super-expensive proofs. The following list shows that it can be done:

1. MILCOPEX 71 (Milwaukee Philatelic Society, national show)—silver award
2. Wisconsin State Show 71 (Sheboygan, state show)—second place award
3. WALCOPEX 71 (Walworth County Philatelic, state show)—best of show grand award
4. TOSAPEX 71 (Wauwatosa Philatelic, local show)—third reserve grand award, first place award U. S., Burleigh Jacobs special award
5. Northwestern Mutual 17th annual show (local show)—first place award U. S. material
6. MILCOPEX 72 (Milwaukee Philatelic Society, national show) silver award; Essay-Proof Society certificate.

I consider the award from the Essay-Proof Society my proudest moment.

I guess that the sum of this is that I disagree with Warren Bower's JOURNAL article. Perhaps it is because I have yet to suffer a severe disappointment from an exhibition.

### Call for Annual Meeting

As directed by the Board of Directors, I hereby call the Annual Meeting of The Essay-Proof Society and announce it as required by the Society's By-Laws.

The Annual Meeting for 1971 shall be held at the Collectors Club, 22 East 35th Street, New York, N. Y. on Wednesday, Sept. 13, 1972, at 8:00 P.M. and will be in session until all business which may lawfully come before the meeting shall have been transacted.

The election of Directors to replace those whose terms expire and any other business as is provided for in Article III of the Society's By-Laws shall constitute the Agenda.

KENNETH MINUSE, *Secretary*.

(Please note change in date.)

# Report of Auction Sales of Essays and Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York, N. Y. 10456 for sales of British North America essays and proofs.

Falk Finkelburg, 114-93 226 Street, Cambria Heights 11, New York, N. Y. for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

By Kenneth Minuse

H. R. Harmer, Ltd., London, England. Sale of Sept. 27-28, 1971

## Canada

### Imperforates on Stamp Paper in Color of Issue

1864	2c rose, Victoria head, horiz. pair	20a	228.00
1893	8c pale bluish-gray, Victoria head, horiz. pair	44a	28.80
1898	2c ....., Map stamp, block of 4	85a	72.00
1829-29	1c-\$1 set, block of 4	149-59a	312.00
1930-31	10c olive-green Library, horiz. pair	173a	110.40

## New Brunswick

1851	1/- black, trial color die proof on India on card with uncleared corners	3TC1	528.00
	1/- black, trial color plate proof on card, block of 4	3TC4	55.20
1860-63	1c green, small die proof on India on card (Goodall)	6TC2g	86.40
	1c same as last, but in blue	6TC2g	100.00
	1c black, trial color die proof on India, with Die No. 130	6TC3	72.00

## 5c Connell Essays

1860	5c + 10c black, compound die essay on India on card with Die Nos. 72 and 75	5E-A + 9TC	348.00
	5c + 10c same as last, but the 5c is blue and the 10c is brown	5E-A + 9TC	310.00
	5c green, small die essay on card with Die No. 72 (Goodall)	5E-Ag	120.00
	5c orange, trial color essay on card, block of 4	5E-A	67.20
	5c brown, plate essay on India with Die No. 72	5E-A	19.20
	5c brown, plate essay on thin paper, horiz. pair	5E-A	36.00
	5c brown, plate essay on India with diag. "Specimen" in red, serified letters, block of 4	5E-A	81.60
	5c brown, plate essay on card with vert. "Specimen" in red, in thin sans-serif letters, block of 12 (4x3)	5E-A	192.00
	5c brown, essay affixed to Post Office Dept. Inspector's office stationery. On Fredricton note paper and accompanied by a Ms. note "With the compliments of the subscriber (Wm. Paisley). Originally a pair. One has been torn away."	5E-a	105.60
	5c brown, essay, perforated, has a B.P.A. certificate	5E-A	600.00
	5c brown, essay, plain edge at top, perfs. clipped at right. Has a "Royal" certificate.	5E-A	192.00
1860-63	10c green, trial color large die proof with Die 72	8TC1	100.80
	10c same as last, but in brown	8TC1	96.00



Newfoundland

Imperforates on Stamp Paper in Color of Issue

1911	10c	purple-black, Paper Mills, horiz. pair	.....95a	76.80
1923-24	2c	carmine, Trinity, horiz. pair	.....132a	31.20
1932	3c	orange, Queen Mary, horiz. pair	.....187a	19.20
	5c	violet-brown, Caribou Die I, horiz. pair	.....190a	24.00
	6c	light blue, Princess Elizabeth, horiz. pair	.....192a	19.20
	30c	ultramarine, Fishing Fleet, horiz. pair	.....198a	31.20
1932-38	1c	gray, Codfish, horiz. pair	.....184a	12.00
	2c	green, George V, horiz. pair	.....186a	9.60
	4c	carmine, Prince of Wales, horiz. pair	.....189a	12.00
	5c	deep violet, Caribou Die II, horiz. pair	.....191a	16.80
1933	5c	brown, Air Mail, Put to Flight, block of 4	.....C13a	50.40
	10c	yellow, Air Mail, Heart's Delight, block of 4	.....C14a	30.40
	24c	violet-brown, Elizabeth I, horiz. pair	.....224a	24.00
	2c	green, George VI, horiz. pair	.....245a	12.00
	7c	dark ultramarine, Queen Mother Mary, horiz. pair	.....248a	14.40

Nova Scotia

1851-57	3p	black, trial color plate proof on card, a pair	.....2TC4	504.00
	1/-	black, trial color plate proof on card, block of 4	.....6TC4	52.80
1860-63	1c	black, trial color die proof on India on card with imprint and Die No. 95B	.....10TC	36.00

Imperforates on Stamp Paper in Color of Issue

1860-63	1c	black, Victoria head, vert. block of 8 (4x2)	.....8a	76.80
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J. N. Sissons, Ltd., Toronto, Canada. Sale of Oct. 6, 1971

Canada

The John C. Cornelius Collection

1930	5c	black, small trial color die essay mounted on card	.....C2E-A	260.00
	5c	brown, small die proof mounted on card	.....C2P2	160.00
1935	6c	brown, large die sunk proof	.....C5P1	240.00

H. R. Harmer, Inc., New York, N. Y. Sale of Nov. 1-2, 1971

The C. Alan Hudson Collection

British Columbia

1860	2 1/2 p	dull rose essay	.....1E-A	525.00
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Canada

	12p	gray-black, large die proof (scarred) die cut from the compound		
		12p + 10c die on thin bond paper	.....3P1	460.00
1851	12p	black, plate proof on India with vert. "Specimen" in carmine	3P1S-v	80.00

Imperforates on Stamp Paper in Color of Issue

1870-89	1/2 c	black, Small Queen, vert. pair	.....34a	95.00
	1c	orange, Small Queen, horiz. pair	.....35b	70.00
	1c	orange, Small Queen, block of 4	.....35b	130.00
	3c	vermilion, Small Queen, horiz. pair	.....36a	75.00
	3c	vermillion, Small Queen, horiz. pair	.....41b	65.00
	3c	vermilion, Small Queen, block of 4	.....41b	80.00
	5c	gray, Small Queen, horiz. pair	.....42a	67.50
	6c	red-brown, Small Queen, block of 4	.....43b	100.00
	8c	gray, Small Queen, horiz. pair	.....44d	85.00
	10c	red-brown, Small Queen, horiz. pair	.....45c	65.00
	20c	vermilion, Small Queen, horiz. pair	.....46a	215.00
	50c	deep blue, Small Queen, horiz. pair	.....47a	100.00
	50c	deep blue, Small Queen, vert. pair	.....47a	220.00

1897-98	½c black, Maple Leaf Issue, horiz. pair	66a	75.00
	1c green, Maple Leaf Issue, horiz. pair	67a	60.00
	2c purple, Maple Leaf Issue, horiz. pair	68a	65.00
	3c carmine, Maple Leaf Issue, horiz. pair	69a	205.00
	5c dark blue, Maple Leaf Issue, horiz. pair	70a	42.50
	6c brown, Maple Leaf Issue, horiz. pair	71a	155.00
	8c orange, Maple Leaf Issue, horiz. pair	72a	72.50
	10c brown-violet, Maple Leaf Issue, horiz. pair	73a	120.00
1898-1902	½c black, Numeral Issue, block of 4	74a	90.00
	1c green, Numeral Issue, horiz. pair	75a	180.00
	2c carmine, Numeral Issue, type I, horiz. pair	77c	70.00
	2c carmine, Numeral Issue, type II, vert. pair	77a	46.00
	5c dark blue, Numeral Issue, horiz. pair	79a	160.00
	6c brown, Numeral Issue, horiz. pair	80a	140.00
	7c olive-yellow, Numeral Issue, horiz. pair	81a	65.00
	8c orange, Numeral Issue, horiz. pair	82a	100.00
	10c brown-violet, Numeral Issue, horiz. pair	83a	160.00
1898	2c black, lavender & carmine Map Stamp, horiz. pair	85a	100.00
	2c black, lavender & carmine Map Stamp, block of 4	85a	115.00
	2c black, blue & carmine Map Stamp, horiz. pair	86a	100.00
	2c black, blue & carmine Map Stamp, block of 4	86a	135.00
1903-08	1c green, Edward VII Issue, block of 4	89a	185.00
	2c carmine, Edward VII Issue, block of 4	90a	80.00
	5c dark blue, Edward VII Issue, block of 4	91a	360.00
	7c olive-bistre, Edward VII Issue, block of 4	92a	105.00
	10c brown-lilac, Edward VII Issue, block of 4	93a	360.00
	10c brown-lilac, Edward VII Issue, horiz. pair	93a	145.00
1908	½c black-brown, Quebec Tercent. Issue, horiz. pair	96a	82.50
	1c green, Quebec Tercent. Issue, horiz. pair	97a	82.50
	2c carmine, Quebec Tercent. Issue, horiz. pair	98a	82.50
	5c dark blue, Quebec Tercent. Issue, horiz. pair	99a	82.50
	7c olive-green, Quebec Tercent. Issue, horiz. pair	100a	87.50
	10c dark violet, Quebec Tercent. Issue, horiz. pair	101a	80.00
	15c orange, Quebec Tercent. Issue, horiz. pair	102a	85.00
	20c yellow-brown, Quebec Tercent. Issue, horiz. pair	103a	66.00
1912-25	4c olive-bistre, Admiral Issue, horiz. pair	110a	70.00
	5c violet, Admiral Issue, horiz. pair	112b	70.00
	7c red-brown, Admiral Issue, horiz. pair	114a	70.00
	8c blue, Admiral Issue, horiz. pair	115a	70.00
	10c bistre-brown, Admiral Issue, horiz. pair	118a	135.00
	20c olive-green, Admiral Issue, horiz. pair	119a	62.50
	50c black-brown, Admiral Issue, horiz. pair	120b	50.00
	\$1 orange, Admiral Issue, horiz. pair	122a	140.00
1917	3c brown, Fathers of the Confederation, horiz. pair	135a	145.00
	3c brown, Fathers of the Confederation, block of 4	135a	195.00
1927	1c-12c set, Canadian Confederation, horiz. pair	141-145a	90.00
	5c, 12, 20c set, horiz. pairs	146-8	55.00
1928-29	1c-8c set, George V, blocks of 4	149-54	160.00
	10c-\$1 set, vert. pairs	155-59a	240.00
1930-31	1c green, George V, horiz. pair	163d	240.00
	10c green, Library, horiz. pair	173a	330.00
	12c gray-black, Citadel of Quebec, vert. pair	174a	70.00
	20c brown, Harvesting Wheat, horiz. pair	175a	85.00
	50c dull blue, Museum at Grande-Pre, horiz. pair	176a	100.00
	\$1 dark olive-green, Mt. Edith Cavell, horiz. pair	177a	95.00
1931	10c dark green, Cartier, horiz. pair	190a	57.50
1931	1c-13c set, horiz. pair	195-201a	280.00
1933	5c dark blue, U.P.U., vert. pair	202a	85.00
	20c brown, Grain Exhibition, vert. pair	203a	95.00
	5c dark blue, Royal William, vert. pair	204a	92.50
1934	3c blue, Cartier, vert. pair	208a	75.00
1935	1c-13c set, Silver Jubilee, mixed pairs	211-16a	230.00
1937	1c-8c set, George VI, horiz. pairs	231-36a	190.00
	3c carmine, Coronation Stamp, vert. pair	137a	130.00
1938	10c-\$1 set, blocks of 4	241-45a	340.00
1939	1c-3c set Royal Visit, pairs	246-48a	82.50



1942-43	1c-\$1 set War Effort, horiz. pairs	249-62a	625.00
1928	5c brown, Air Mail, horiz. pair	C1a	72.50
1928	5c brown, Air Mail, blocks of 4	C1a	140.00
1935	6c red-brown, Air Mail, blocks of 4	C5a	230.00
1938	6c blue, Air Mail, vert. pair	C6a	140.00
1942-43	6c deep blue, Air Mail, horiz. pair	C7a	
	7c deep blue, Air Mail, horiz. pair	C8a	475.00
1942-43	16c bright ultramarine Air Mail Special Delivery, vert. pair	CE1a	200.00
	7c bright ultramarine Air Mail Special Delivery, horiz. pair	Ce2a	180.00
1927	20c orange, Special Delivery, horiz. pair	E3a	60.00
1933	20c henna-brown, Special Delivery, horiz. pair	E5a	77.50
1935	20c dark carmine, Special Delivery, horiz. pair	E6a	135.00
1938-39	10c dark green, Special Delivery, vert. pair	E7a	95.00
	20c dark carmine, Special Delivery, vert. pair	E8a	100.00
1942	10c green, Special Delivery, horiz. pair	E10a	95.00
1933-34	1c dark violet, Postage Due, horiz. pair	J11a	44.00
1935-65	1c-10c dark violet set, Postage Due, horiz. pair	J11-20a	150.00

#### Newfoundland

1920	2c on 60c black, 3-line double surcharge	127Eb	42.50
1922	15c brown and black, Whitehead, Morris plate essay	CE-Ba	
	15c same as last, but perforated plate essay	CE-Bb	
	15c brown and dark blue perforated plate essay	CE-Bc	
		sold as one lot	90.00

#### Imperforates on Stamp Paper in Color of Issue

1891	2c vermilion, Edward VII, horiz. pair	82a	57.50
1911	6c brown-violet, Lord Bacon, horiz. pair	98a	130.00
	8c bistre-brown, Mosquito, horiz. pair	99a	100.00
	9c olive-green, Logging Camp, horiz. pair	100a	95.00
	10c violet-black, Paper Mills, horiz. pair	101a	135.00
1910	15c magenta, Seal of the Colony, vert. pair	114a	27.00
1932-37	3c orange-brown, Queen Mary, block of 4	187d	30.00
	4c rose-lake, Edward VIII, block of 4	189a	40.00
	5c deep violet, Caribou Die II, block of 4	191b	26.00
	10c olive-black, Dog, block of 4	193a	37.50
1933	48c dark violet, Fishing Fleet, vert. pair	243a	55.00
1938	4c light blue, Princess Elizabeth, horiz. pair	247a	65.00
1933	5c light brown, Air Mail Put to Flight, vert pair	C13a	57.50
	10c yellow, Air Mail Land of Heart's delight, vert. pair	C14a	75.00

#### Prince Edward Island

#### Imperforates on Stamp Paper in Color of Issue

1862-65	1p yellow-orange, Victoria head, horiz. pair	4b	46.00
	2p rose, Victoria head, horiz. pair	5b	30.00
	3p blue, Victoria head, block of 4	6b	29.00
	4p black, Victoria head, block of 4	9d	23.00
1872	1c brown-orange, Victoria head, block of 4	11a	23.00
	12c violet, Victoria head, horiz. pair	16a	30.00

H. R. Harmer, Inc., New York, N. Y. Sale of Nov. 16-19, 1971

#### Canada

#### Imperforates on Stamp Paper in Color of Issue

1927	1c-12c set, Canadian Confederation, pairs	141-145a	75.00
	same as last but blocks of 4	141-145a	160.00
	same as last, but blocks of 4	141-145a	150.00
	1c, 12c 20c set, Historical Issue, pairs	146-148a	52.50
	same as last, but blocks of 4	146-148a	110.00
	same as last, but blocks of 4	146-148a	280.00

J. N. Sissons, Ltd., Toronto, Canada. Sale of Nov. 17, 1971

#### L. Gerald Collection

Canada

Large Queens

1868-75	1/2 c-\$3 black, British American Bank Note Co. Trade Sample	
	Sheet defaced	\$1350.00
	1/2 c dark brown, die essay on India	21E1 390.00
	1/2 c black, large die proof on India	21P1 310.00
	1c blue, trial color large die proof on India	22TC1 525.00
	1c brown-red, plate proof on card, block of 4	22P4 260.00
	2c black, large composite artist's die proof, head engraved, border sketched	24E 1000.00
	2c black, trial color small die proof on India	24TC2 460.00
	2c blue-green, plate proof on card, strip of 3	24P4 95.00
	3c black, trial color small die proof on India	25TC2 380.00
	3c reddish-brown, trial color plate proof on card	25TC4 50.00
	3c red, plate proof on card, a pair	25P4 120.00
	5c dark green, trial color large die proof on India, with imprint	26TC1 400.00
	5c olive-green, plate proof on card, block of 4	26P4 190.00
	6c brown, small die proof on India	27P2 340.00
	6c dark brown, plate proof on card, block of 4	27P4 325.00
	12 1/2 c black, large composite artist's die essay on card. Head engraved, frame drawn in, also a die medallion as used for the 1868 issue	28E 1100.00
	12 1/2 c reddish-brown, trial color large die proof on India, die sunk on card	28TC1 300.00
	12 1/2 c dark blue, plate proof on card, block of 4	28P4 200.00

J. N. Sissons, Ltd., Toronto, Canada. Sale of Nov. 18, 1971

Canada

1851	12p black, plate proof on India on card with vert. "Specimen" in red	3P3sv 145.00
	same as last	3P3sv 180.00
	same as last, but a block of 4	3P3sv 600.00
1859	17c orange, trial color plate proof on India on card, a pair	19TC3 40.00
1864	2c green, trial color plate proof on India on card, block of 4	20TC3 55.00

Imperforates on Stamp Paper in Color of Issue

1898	2c lavender, Map Stamp, pair	85a 50.00
1924	1c-3c set, George V, blocks of 4	136-38a 55.00
1931	10c dark green, Cartier, blocks of 4	190a 140.00
1932	1c-13c set, George V & Pictorial, blocks of 4	195-201a 1100.00
1933	5c dark blue, U.P.U., vert. pair	202a 120.00
	20c brown-red, Regina, block of 10 (5x2)	203a 475.00
	5c dark blue, Royal William, vert. pair	204a 120.00
1834	3c blue, Cartier, block of 4	208a 210.00
	10c olive-green, Loyalist, vert. pair	209a 185.00
	2c red-brown, New Brunswick, horiz. pair	210a 130.00
1935	1c-13c set, Silver Jubilees, horiz. pair	211-16a 350.00
	1c-\$1 set, George V & Pictorials blocks of 4	217-227a 925.00
1937	1c-8c set, George V, horiz. pairs	231-36a 200.00
	3c carmine, Coronation, vert. pair	237a 135.00
1938	10c-\$1 set Pictorials, vert. pair	241-45a 240.00
1942	1c-\$1 set, War Effort, blocks of 8	249-262a 2900.00
1928	5c brown-olive, Air Mail, block of 4	C1a 140.00
1935	5c brown-olive, Air Mail, block of 10 (5x2)	C5a 675.00
1938	6c blue, Air Mail, vert. pair	C6a 160.00
1942-43	6c deep blue, Air Mail, horiz. pair	C7a
	7c deep blue, Air Mail, horiz. pair	C8a 370.00
	16c ultramarine, Air Mail Special Delivery, horiz. block of 8 (4x2)	
	17c ultramarine, Air Mail Special Delivery, vert. block of 8 (2x4)	
		sold as one lot 1150.00
1934	20c henna-brown, Special Delivery, block of 12 (2x6)	E5a 450.00
1935	20c dark carmine, Special Delivery, block of 12 (2x6)	E6a 650.00



1938	20c dark carmine, Special Delivery, vert. pair	E8a	90.00
1942	10c green, Special Delivery, block of 10	E10a	550.00
1933	1c dark violet, Postage Due, block of 4	J11a	75.00
1916	2c + 1c brown, Die I War Tax, block of 4	Mrab	50.00

Newfoundland

Imperforate on Stamp Paper in Color of Issue

1919	1c-36c set Caribou, horiz. pairs	115-26	925.00
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Prince Edward Island

1861	2p black, trial color plate proof on yellowish toned paper, block of 4		
		1P5	40.00

United States

By Falk Finkelburg

Robert A. Siegel, Inc., New York, N. Y. Sale of October 14, 1971

Essays

12c indigo, "Z" grill essay on pinkish stamp paper (Brazer)	S5EE	55.00
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Proofs

5c orange, trial color plate proof on India, overprint "Specimen", vert. pair	1TC3S (85.00)	105.00
1c black, type I, large die proof on India mounted on card, with engraver's guide lines	5TC1 (E-Xiii)	525.00
5c olive-brown, 5c deep orange trial color plate proofs on wove paper	12TC5 (40.00)	50.00
1894 \$5 dark green, plate proof on card, block of 4	263P4 (200.00)	210.00

Harmer, Rooke & Co., New York, N. Y. Sale of October 19, 1971

Proofs

1873 24c violet, small die proof	164P2 (\$30.00)	\$ 32.00
90c rose-carmine, small die proof	166P2 ( 30.00)	30.00
1893 1c-50c plate proofs on card	230-240P4 ( 95.50)	80.00
1902-03 1c-\$5 small die proofs	300-313P2 (440.00)	300.00
1909 2c carmine, small die proof	370P2 (450.00)	360.00

Cuba

1899 1c-10c & 10c Special Delivery, small die proofs	227-31-P2, E3P2 (185.00)	160.00
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Philippines

1906 2c-10c small die proofs	241-254P2 (280.00)	240.00
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Vahan Mozian, Inc., New York, N. Y. Sale of Jan. 4, 1972

1861 Essays

Toppa, Carpenter, Casilear Co.

24c violet-brown	Brazer 60E-Ak	\$ 19.00
90c ultramarine	Brazer 62E-Ab	19.00
90c brown	Brazer 62-Ac	20.00
90c scarlet	Brazer 62E-Ac	19.00
90c olive-green	Brazer 62E-Ae	28.00
90c orange	Brazer 62E-Ak	28.00
90c scarlet	Brazer 62E-Ak	28.00
90c scarlet, with top lettering	62E-Ae	27.00

National Bank Note Co.

3c black, in three different colors	Brazer S5E-gi	34.00
3c on safety paper	S5E-gti	36.00

30c black, 1869 on pale pink paper .....	Brazer 121E-ck	30.00
1c and 2c orange frames .....	Brazer 182E-aa	15.00

**Proofs**

1873	1c black, trial color plate proof India on card, block of four 156TC3 (20.00)	20.00
1890	1c-90c card proofs 5c, 6c, 30c, 90c, 223, 224, 228, 229P4 horiz. pairs .....	(31.00) 30.00
1895	5c blue Newspaper, large die proof on card .....	PR109 (11.00) 14.00

**Robert A. Siegel, Inc., New York, N. Y. Sale of Oct. 19, 1971****Essays**

3c deep carmine, die essay on stamp paper .....	Brazer 33E-E	135.00
3c brown, die essay on India .....	Brazer 33E-La	21.00
5c green, plate essay, imperf, and gummed, on stamp paper, a horiz. pair .....	Brazer 115aE-Fc	37.50
30c black, plate essay on thin orange-buff surface tinted paper Brazer 121E-Ck		37.50
brown & black plate essay on India .....	Brazer 122E-Cb	40.00
50c black-brown (Lincoln) perforated essay, decalcomania on gold- beaters skin, a strip of 3, with half of 4th stamp attached		150.00

**Proofs**

10c black, reproduction on card .....	4P4 ( 35.00)	30.00
1c-90c card proofs .....	112-122 129P4 (121.75)	135.00
24c green-violet, plate proof on India, corner horiz. pair with part of imprint .....	120P3 ( 30.00)	28.00
1c-\$5 Columbians, set plate proofs on card ....	230-45P4 (305.00)	320.00

**Daniel F. Kelleher. Sale of November 22, 1971****Essays**

1851	5c purple, die essay .....	Brazer 57E-Aj	17.50
	5c red-brown, plate essay, showing the vignette of the 6c 1869 issue .....	Brazer 115aE-Fc	22.00

**Proofs**

1861	1c indigo, plate proof on India .....	55P3 ( 65.00)	70.00
1861	10c dark green, plate proof on India .....	58P3 ( 55.00)	50.00
	12c black, plate proof on India .....	59P3 ( 85.00)	115.00
	3c red-orange, plate proof on India .....	61P3 ( 90.00)	85.00
1861-62	1c-90c plate proofs on card 63, 65, 68-73, 76-78P4 with both shades of the 24c value .....	( 90.00)	80.00
	3c lake, plate proof on India .....	66P3 ( 22.50)	23.00
1863	2c & 15c plate proofs on card .....	73, 77P4 ( 13.00)	16.00
1861	3c scarlet, plate proof on India .....	74P3 ( 25.00)	27.00
1869	1c-90c plate proofs on India, the 15c is type II 112-122P3	(160.00)	140.00
	1c-90c plate proofs on card .....	112-122P4 (121.75)	115.00
	6c ultramarine, plate proof on India, vert. pair ..	115P3 ( 12.00)	16.00
	10c & 12c plate proofs on card .....	116-117P4 ( 12.00)	20.00
1880	1c dark buff, plate proof on card .....	133P4 ( 11.00)	15.00
1875	1c-10c plate proofs on card .....	178, 179, 205-209P4 ( 36.75)	36.00
1877	2c-90c plate proofs on card .....	213-18P4 ( 30.50)	32.00
1893	1c-\$5 plate proofs on card .....	230-245P4 (205.00)	300.00

**Herman Herst, Jr., Shrub Oak, N. Y. Sale of Dec. 14, 1971****Essays**

1851	3c scarlet, Draper, Welsh essay on India .....	Brazer 33E-Gc	22.00
	3c red-brown, Bald, Cousland essay on India margins, corners diagonally clipped .....	Brazer 33E-La	21.00
1869	1c chocolate 12c green, small die essays gummed and grilled Brazer 112E-De		20.00
		117E-Ce	20.00



1c National, Rube Goldberg essay, fine, well centered, unused, an extreme rarity, (a percussion cap on back blows the stamp to bits when cancelled, preventing re-use) ..... 95.00

Specimens

Lot of 16, 9 different, 1 to 4 of each ....015-D 083D ( 18.00) 18.00  
Lot of 6, 5 different, (2 0113-D) .....( 23.00) 22.00  
1c-10c Executive set .....010S-014 S-D ( 24.25) 22.00  
1c-7c State .....057S-061 S-D ( 26.50) 28.00  
7c State .....061S-D ( 6.00) 12.00

Proofs

1847 10c black, reproduction, on card .....4P4 ( 35.00) 42.00  
10c black, reproduction, on card, small margins ....4p4 ( 35.00) 30.00  
1c-90c reprints on card .....40-47P4 ( 89.50) 97.00  
3c scarlet, card proof .....74P4 ( 20.00) 32.50

British North America

By Kenneth Minuse

H. R. Harmer, Ltd., London, England. Sale of Jan. 17-18, 1972

Newfoundland

IMPERFORATES ON STAMP PAPER IN COLOR OF ISSUE

1929-31 1c green, Map of Nfld., block of 4 .....163c \$ 57.60  
1932 1c green, Codfish, pair .....183a 40.80  
1932 7c red-brown, Queen Eliz. as Duchess of York, block of 4 ....208a 30.40

Stanley Gibbons, London, England. Sale of Jan. 20-21, 1972

Newfoundland

1911 1c-15c black, a set, trial color plate proofs on thick card ...87-97a 100.80

IMPERFORATES ON STAMP PAPER IN COLOR OF ISSUE

1932-38 2c green, Geo. V, block of 4 .....186c 30.90  
1932-38 8c brownish-red, Paper Mills, block of 4 .....208a  
1932-38 48c red-brown, Fishing Fleet, block of 4 .....199a  
one lot 52.80  
1933 5c light brown, AIR MAIL, Put to Flight, complete sheet of  
50 .....C13a 720.00

Harmer, Rooke & Co., Inc., New York, N. Y. Sale of Jan. 26, 1972

Canada

IMPERFORATES ON STAMP PAPER IN COLOR OF ISSUE

1924 1c yellow, Geo. V. block of 20 .....136a 115.00

J. N. Sissons Ltd., Toronto, Canada. Sale of Feb. 3-4, 1972

Canada

1851 12p black, plate proof on India on card with vert. "Specimen" .3P3S 150.00  
12p same as last .....3P3S 135.00

IMPERFORATES ON STAMP PAPER IN COLOR OF ISSUE

1898-02 2c red, Victoria, upper right corner block of 8, no gum. "P. O. Dept. 1899" rubber stamp and ink notation, "This color for the 2c stamp was authorized by the P. M. G. this morning 24/4/99" .....77c 350.00  
1898 2c lavender, map stamp, pair .....85a 55.00  
1903-08 2c carmine, Edward VII, gutter strip of 4, defaced by ink ..90a 250.00  
2c same as last, but in a deeper shade .....90a 250.00  
1908 ½c black-brown, Quebec Tercent., horiz. pair .....96a 80.00  
1908 1c blue-green Quebec Tercent., block of 4 .....97a 155.00

1908	2c carmine Quebec Tercent., vert. pair	98a	70.00
1908	2c carmine Quebec Tercent., block of 4	98a	165.00
1908	5c dark blue Quebec Tercent., block of 4	99a	170.00
1908	7c olive-bistre Quebec Tercent., block of 4	100a	160.00
1924	1c-3c set, George V, block of 4	136-138a	85.00
1927	1c-12c set, Confederation, pairs	141-145a	100.00
1928-29	1c-\$1 set, Scroll & Pictorial, blocks of 4	149-59a	650.00
1928-29	1c, 2c, 5c Scroll & Pictorial, tete-beche pairs	149b 150b 153b	145.00
1930-31	12c, 20c, 50c, \$1, Leaf & Pictorial, blocks of 4	174-177a	625.00
1931	10c dark green, Cartier, block 4	190a	145.00
1933	5c dark blue, U.P.U., block of 4	202a	230.00
1933	5c dark blue, Royal William, block of 4	204a	250.00
1934	3c blue, Cartier, block of 4	208a	220.00
1934	2c red-brown, New Brunswick, block of 4	209a	230.00
1935	1c-13c set Silver Jubilee, blocks of 4	211-216a	675.00
1935	1c-\$1 set, Geo. V & Pictorials, blocks of 4	217-227a	850.00
1937-38	1c-8c, Geo. VI & Pictorials, blocks of 4	231-236a	350.00
1937	3c carmine, Coronation, block of 4	237A	310.00
1938	20c red-brown, Fort Garry Gate, Pair	243a	95.00

AIR MAILS

1935	6c red-brown, Daedalus, gutter block of 8	C5a	775.00
1938	6c blue, Boat, block of 4	C6a	250.00
1942-43	6c, 7c deep blue War Issue, blocks of 4	C7-C8a	850.00

SPECIAL DELIVERY

1938	20c dark carmine, Coat of Arms, block of 4	E8A	175.00
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Newfoundland

IMPERFORATES ON STAMP PAPER IN COLOR OF ISSUE

1896	½c red-orange, Dog, Pair	57a	125.00
1910	12c lilac-brown, Litho., Edward VII, block of 4	96a	160.00
1911	10c violet-black, Paper Mills, blocks of 4	101a	135.00
1931-37	6c blue, Princess Eliz., block of 4	192a	35.00
1931-37	14c black, Dog, block of 4	194a	45.00
1937	3c orange Die I, Map of Nfld., block of 4	234a	60.00
1937	8c orange-red, Corner Brook Mills, pair	236a	45.00
1937	10c olive-gray, Salmon, pair	237a	55.00
1937	14c black, Dog pair	238a	50.00

AIR MAIL

1933	5c and 10c light brown and yellow, Put to Flight and Land of Hearts Delight	C13-C14a	230.00
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Secretary's Report

BY KENNETH MINUSE, *Secretary*

1236 Grand Concourse, Bronx, NY 10456

Members Admitted

1248	McHenry, Gordon D.	1252	Firby, Charles G.
1249	Schwartz, William	1253	Brandefine, Frank
1250	Ripp, Michael H.	1254	Herzog, William K.
1251	Cunningham, C. L., II	1255	Kaufman, Lewis

Applications Received

1256	Jung, Paul T., 1027 West Bridge Street, Phoenixville, Pa. 19460 (U. S. Paper Money) by Kenneth Minuse
1257	Duplex, James W., 1197 Hope Street, Apt. 5, Stamford, Conn. 06907 (U. S. 1869 Issue) by Kenneth Minuse
1258	Haug, Henry, 14 Brookside Court, Toms River, N. J. 08753 (U. S. Covers and Stamps) by Kenneth Minuse
1259	Warren, Dr. Daniel C., 1623 Brisbane Street, Silver Spring, Md. 20902 (U. S. 1861 Issue and Virginia Postal History) by Dr. Howard Friedman



1260	Rustad, Roland, 5133 Oliver Ave., South, Minneapolis, Minn. 55419 (No Specialty) by Kenneth Minuse
1261	Ilma, Viola, 144 East 24 Street, New York, NY 10010 (New Brunswick, Newfoundland, China, Spain, Netherlands) by Kenneth Minuse
1262	Hoch, Alfred D., Quarterman Publications, Inc., 61 Park Drive, Suite 22, Boston, Mass. 02215 (No Specialty) by Kenneth Minuse
1263	Yohn, Chalmers M., 324 Cottage Place, Lewistown, Pa. 17044 (Essays and Proofs) by Joseph D. Hahn
1264	Bish, William K., 2003 McClaskey Lane, Eureka, Calif. 95501 (Paper Money) by Kenneth Minuse
1265	Guntermann, Karl, 1529 Lincolnshire Drive, Champaign, Ill. 61820 (General Collector) by Kenneth Minuse
1266	Faulhaber, Robert, P. O. Box 1966, Grand Rapids, Mich. 49501 (19th Century, Switzerland, British Colonies and Germany) by Kenneth Minuse
1267	Weischedel, Ron, 51 Main Street, Madison, N. J. 07940 (Large-Size U. S. Paper Money) by Kenneth Minuse
1268	Salkind, Sol., 3306 Rochambeau Ave., Bronx, New York 10467 (Part-time Dealer) by Kenneth Minuse
1269	Pardee, Howard C., U. S. Coast Guard Academy Band, New London, Conn. 06320 (National Bank Notes) by Kenneth Minuse
1270	Hunter, Dr. Douglas, 3000 Lawrence Ave., East, Suite 211, Scarborough, 732, Ontario, Canada
1271	Kapp, John T., B16, 1518 Manley Road, West Chester, Pa. 19380 (No Specialty) by Falk Finkelburg

Change of Address

1043	Boyd, Dr. Norman, to R. R. 1, Woodslee, Ont. Canada
708	Brett, George W., to Route 3, Spirit Lake, Iowa 51306
1217	Daniel, Forrest W., to Sykeston, N. D. 58486
C60	Griswold, Erwin, to Apt. G-B
1112	Hatton, William H., to 1705 Lemoyne Ave., Syracuse NY 13208
1236	Parcell, John C., to Ridge Stamp & Coin, 2121 Goodman Street, Rochester, N. Y. 14609
1162	Rorke, Dr. Joseph F., to Taliesen, West, Scottsdale, Ariz. 85252
1038	Stone, Robert C., to P. O. Box 472, Biglerville, Pa. 17307
996	Waud, Morrison, to 1 First National Plaza, Room 4600, Chicago, Ill. 60670

Resignations

1080	Bower, Warren R.	542	Kiser, Dr. A. E.
1189	Howard, Mrs. Margaret A.	1108	Pinchot, Solomon A.
1216	Jephcott, Mrs. C. M.	1237	Reiling, Charles J.

Deceased

1195	Finkel, Richard A.
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Dropped from the Rolls

1148	Barr, Chester	1142	Lee, Allan
1180	Eaton, Don.	1125	Levitt, Andrew
1137	Goldstein, Dr. Howard	1082	Nanigian, Stephen
535	Gray, Dr. Stephen	1051	Storm, Jackson
1069	Grebinger, James L.	1092	Zonn, Lincoln M.,
1167	Latuchie, Herbert		

Enumeration of Membership

Members reported in JOURNAL No. 114	321
Gains	8
Losses	18
Nct Membership in this JOURNAL No. 115	311
Applications Received	16
Non-member Subscribers	26

WATERLOW SAMPLE STAMPS

In response to several requests, Mr. Marcus Samuel will resume his listing of "Waterlow Sample Stamps" in the next issue or the first issue of 1973. The hiatus in the serialization was caused by the author's preoccupation with personal and business affairs.



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by RAPHAEL P. THIAN

Reprinted from a ninety-year-old reference of which only five original copies are known to exist, this work is the product of forty years of effort by author Raphael Prosper Thian, soldier, Chief Clerk of the Adjutant General's Office, and, in his spare time, an avid student of Confederate monetary and economic history. This 214 page volume comprises a summary of the total issues of each type of Confederate Treasury note by series and serial number in their various combinations. Thian also includes a list of those who signed for the Treasurer and the Register, which he painstakingly transcribed from the original Confederate Record books. This exhaustive listing allows the student and collector to determine the genuineness of most notes encountered and to ascertain the degree of rarity of notes based upon a signature combination criterion. A foreword by Confederate scholar Douglas B. Ball includes a description of the trials and frustrations Thian underwent to get his works published, a biographical sketch of Thian, and a procedure for using the reference most efficiently. This reprint is a necessity for every individual and institution interested in Confederate finance, from the collector of Confederate paper money to the library with a gap in its reference material on the Confederacy.

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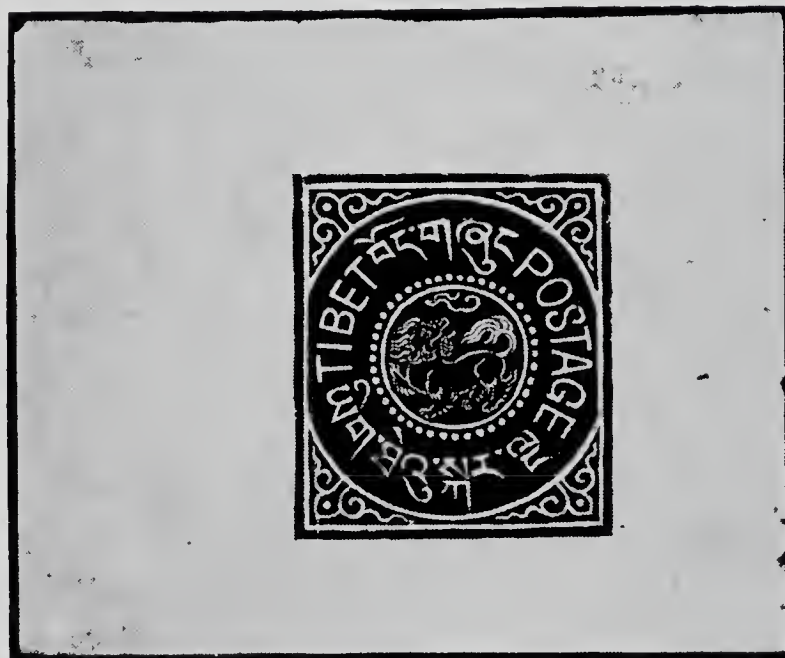


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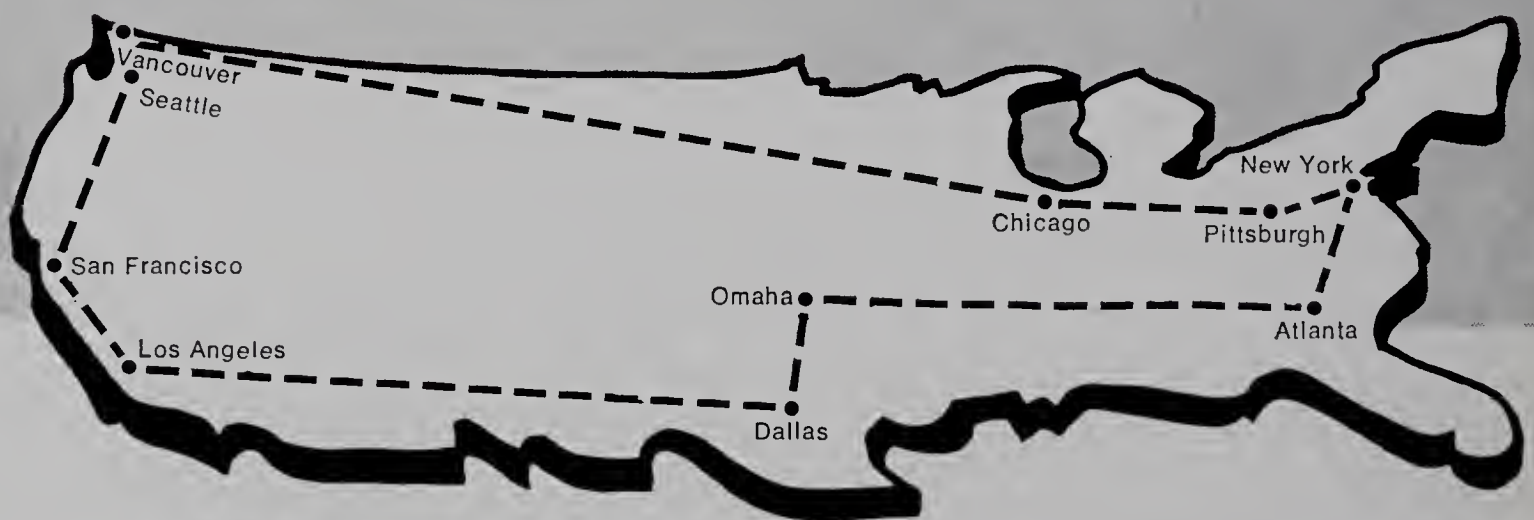
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